DOCUMENT RESUME

ED 249 130 SO 015 893

TITLE	Projects and Prospects: Art in Multicultural Society.
INSTITUTION	City of Birmingham Polytechnic (England). Dept. of Art.
SPONS AGENCY	Commission for Racial Equality, London (England).
PUB DATE	81
NOTE	80p.; Proceedings of a conference on the role of visual arts in multicultural education (Birmingham, England, May 16, 1980). Developed by the Ethnographic Resources for Art Education Project. Partial funding provided by the Birmingham Polytechnic Research Committee. For related document on the arts in multicultural education, see SO 015 753. For pottery culture project units, see SO 015 940-942.
PUB TYPE	Speeches/Conference Papers (150) -- Collected Works - General (020)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	African Culture; *Art Education; Ceramics; Childrens Literature; Chinese Culture; Comparative Education; Cultural Awareness; Cultural Pluralism; Educational Improvement; Elementary Secondary Education; Ethnic Groups; Experiential Learning; Folk Culture; Foreign Culture; Illustrations; Islamic Culture; Manuscript Writing (Hand Lettering); Minority Groups; *Multicultural Education; School Community Relationship; Student Needs; Teaching Methods; *Visual Arts
IDENTIFIERS	West Africans

ABSTRACT

Practical ways in which visual arts may contribute to multicultural education are explored in eight conference papers. A welcoming address describes the objectives of the meeting and the role of multicultural education in the schools. The first paper describes the role of the art gallery in the community. Examples of programs offered by a local gallery are provided. The second paper considers the cultural background and special needs of West African students and provides directions for a multicultural art syllabus. A third presentation describes a pottery culture project in which units on Ashanti, Hausa, Peruvian and Pakistani pottery are used in the schools. The fourth paper explores Chinese calligraphy as a reflection of Chinese culture. Illustrating children's books from a multicultural angle is the topic of the fifth paper. Islamic decorative writing is described in the sixth paper. The seventh paper concerns the use of cultural folk tales. The final paper examines cultural pluralism and its implications for teaching arts in schools. Education in a multicultural society, arts education, and third world art forms are discussed. A list of conference attenders concludes the publication. (LP)

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

Minor changes have been made to improve reproduction quality.

Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

N. Stanley

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

ED249130

Projects and Prospects

فن اور کثیر معاشرہ میں

Art in Multicultural Society

SP 015 893

Projects and Prospects

CONTENTS

page number

Preface

Introduction 1

Martin Rewcastle (of the Whitechapel Gallery):
The Bengal Exhibition at the Whitechapel and the local community. 5

Paul Bartle-Jenkins (from the Centre for Multi-cultural Education, Bristol):
Paintings by West Indian Children in Avon. 15

Pottery Cultures Team (from Birmingham Polytechnic and local art teachers):
Ashanti & Hausa, Peruvian and Pakistani pottery packs and their use in West Midland schools. 27

Brian Wang (of Merseyside Chinese Community Services):
Chinese traditional brushwork. 40

Errol Lloyd (professional painter and illustrator):
Illustrating childrens books from a multi-cultural angle. 47

C S Chan (of Sidney Stringer Community College, Coventry):
Islamic decorative calligraphy. 57

Grace Hallsworth (of West Hertfordshire School Library Service):
Story Telling. 60

Article by Tania Rose and Horace Lashley (of CRE):
Cultural Pluralism. 63

List of Attendants 69

Colour Plates

Plates 1-4 : work by students of Paul Bartle-Jenkins
Plate 5 : 'Waiting' by Errol Lloyd
Plate 6 : 'My brother Sean' by Errol Lloyd
Plate 7 : 'Nini at the carnival' by Errol Lloyd
Plate 8 : 'Nini on time' by Errol Lloyd

PREFACE

These papers of contrasting styles and length all share a common purpose - to explore practical ways in which the visual arts may contribute to multicultural education. The papers were originally offered on one day, 16th May 1980, at a meeting sponsored by Birmingham Polytechnic. The idea of holding the meeting sprang from work we had been doing in Birmingham (described in detail later in this publication). Whilst working on producing curriculum materials in ceramics we made contact with other people working with similar objectives. What better way of swapping ideas than to get together? We all wanted to further disseminate our ideas and objectives and to this end we decided to record the day and publish the proceedings. In the intervening period both authors and editors have been engaged in the delicate task of translating the spoken to the written word without, we hope, losing the flavour of the occasion. Our budget did not run to reproduction of all the images presented on the day nor all the words spoken, but we hope we have been faithful to the intentions of all speakers.

The publication of Projects and Prospects has been made possible by grants from the Commission for Racial Equality and The Birmingham Polytechnic Research Committee (to whom we are collectively extremely grateful).

The views expressed in each piece are the author's own.

Helga Loeb
Dinah Snipes
Phil Slight
Nick Stanley

Introduction: Nick Stanley

I'd like to welcome you to this one day meeting to examine the practical implications of a multicultural approach to the visual arts. This isn't of course, the first gathering to discuss art and multiculturalism; there is now a good tradition developing of multiculturalism in dance, music and drama. But, as far as I'm aware, this is certainly the largest gathering of specialists to consider specifically the visual arts. A broad spectrum of expertise in teaching, experimenting and producing multicultural art is evident from the list of contributors.

May I make a few remarks about the object of holding todays meeting?
Firstly, it's designed to provide a forum for the exchange of ideas about multiculturalism and art for practitioners and other interested parties. The day has two parts, both of them practical. This morning, three presentations will explore the different ways that the theme has been, and is being developed. These are experiences which we hope will have a wider interest than their specific origins.
This afternoon, some more technical and specific possibilities are presented to us for our consideration.

One last remark on the objective of the day. We would like to make a record of this day, for both ourselves, and hopefully to interest others who are in sympathy with our aims. Consequently we'll be making both a sound and photographic record of the day which we hope to publish as soon as we may. I trust this meets with your collective approval.

I've spoken of this day as a practical one - and so I trust it is. But, I do think, however, that we owe ourselves, and others, some philosophical grounding for our actions. I would like very briefly, with your permission, to suggest why multicultural art is very important educationally.

Most school subjects develop their own practice and their own interests: this is inevitable and a good thing for the

growth of a proper and clear knowledge of the material by the student. One wants to see students coming out of schools with an ability for sustained thinking in subject areas.

Just occasionally, however, the autonomy of subject development is challenged. The great debate initiated by Mr Callaghan was one such calling to book, and the effects of it are still to be seen in the Assessment of Performance Units and the concept of a core curriculum. In recent years public education has come to stress the importance of one other educational objective, that of multicultural education. What it has come to mean is not always clear. What is sure, however, is that it has not caused the same examination of conscience as that demanded by the captains of industry who were prepared to identify the supposed deficiencies in education and specifically in the three "R's". I don't want to suggest here that the advocates of multicultural education follow the course of the great educational debate. For a number of reasons, I'm sure that the strategy is here quite inappropriate. But I am suggesting that the advocates of multicultural education be not content with the progress to date. I'd like to state, perhaps contentiously, that there is a danger that multiculturalism will be confined to two related areas of the curriculum: civics and religious instruction. It is right, they should be there in those subjects, but there is a danger in thinking of multiculturalism as belonging particularly to these subjects. Let me expand this just slightly.

Unlike the three "R's" campaign mounted under the banner of 'basic literacy', multiculturalism has not forced its attention across the school syllabus. The consequences of this are two fold: firstly, multiculturalism is seen as particularly relevant and appropriate to ethnically heterogeneous regions; in effect to the large urban conglomorations whose schools have to produce relevant material for the cultural backgrounds of their students. The development of cultural awareness and identity is a most important basic requirement and a most licit demand to be put upon the educational programme, and it is one in which I'm in fully sympathy. The

difficulty, though, is this, and it's a problem behind all multicultural aspirations; that is if the large urban authorities take these demands seriously and provide an educationally sensitive curriculum they may well end up as Gunnar Myrdal suggested in his 'An American Dilemma', with a population of students from what I can only describe as the inner city urban communities with an enhanced sense of identity and worth, and a correspondingly more critical attitude to the wider society. I would stress again that I'm not arguing against providing this syllabus when demanded. On the contrary, what I intend to suggest that this laudable and correct programme is not in itself enough.

Secondly, the failure of multiculturalism to permeate educational thinking has as a consequence the fostering of quite understandable attitudes in non-metropolitan regions that multiculturalism is part and parcel of the problem of what are termed 'immigrant' areas. This style of thinking also extends into quite a large proportion of outer regions of the urban areas themselves. Thus, two cultural standards are created: one is the general and largely unchanged view of British and particularly, in this context, English culture; and another is 'to cope with' the experiences of educational provision in a city such as Birmingham. I am frequently struck by the peculiar approach exhibited by people without the large urban centres. I call this without pejorative intent 'a laager mentality'.

What's all this got to do with today's meeting?
I am after all preaching to the converted. The intention of raising the above points was not to sway you, but rather show what lay behind the construction of today's programme. The purpose of us all, is the study and teaching of one area of the syllabus not traditionally the preserve of multicultural education, namely art. I hope that the discussions and demonstrations today may show in this area how multiculturalism may make a bid for incorporation in the syllabus not just of particular communities in inner city areas, but to shout for inclusion in areas of the country that have until now thought of multiculturalism as someboday else's problem. Rather than a problem, I suggest, and I hope this

day's programme will demonstrate, it is an opportunity not to be missed.

I'd like now to introduce the first of today's speakers, Martin Rewcastle of the Whitechapel Gallery, London, who is going to speak about the mounting of The Bengal Exhibition at the Whitechapel Art Gallery and the connection with the local community in East London.

Martin Rewcastle: The Bengal Exhibition at the Whitechapel Art Gallery and the local community.

I've brought along two catalogues from The Arts of Bengal main exhibition which we can circulate for those people who haven't seen the catalogue or didn't see the exhibition. I think perhaps it is one way of explaining one of the large parts of this exhibition. It was mounted by the Whitechapel Art Gallery in connection with the Victoria and Albert Museum, The British Museum, The British Library, The Indian Office Library and The Dacca Museum.

I'd like to begin by just looking at the particular phrase which forms the basis of today's talks: the idea of multi-cultural education. To me, it's a slightly strange phrase. I've often heard it used in a very narrow sense; as a sort of shorthand to describe the problems and the demands of teaching children from the ethnic minorities. To me it doesn't have that meaning at all, though that is part of its overall meaning. To me, its full meaning is much wider: it is the education of different cultural groups about the cultural identity of groups outside their direct experience. I think that is quite an important distinction, one which would apply particularly to the visual arts.

Cultural presentation without any sort of regard to contemporary society simply causes a feeling of isolation and misunderstanding which is obviously not the purpose of multi-cultural education. I don't wish to go into a great analysis, but there's one thing about the visual arts which causes a great problem; there's a sort of truth in it: that nothing's more valuable to see, and understand what is visual than to see more of it. The problem in England is that we have the most enormous collection of the world's visual heritage simply through colonial adventures over the last three or four hundred years, but, you can't get to them. We, in London, perhaps are more privileged than most people because these collections are mainly located in London, but if you look at it realistically, where are they in London? Take the example of The Arts in Bengal: 85% of the things shown in that exhibition had been in storage for 30 years.

They had been in boxes, available only to scholars in a warehouse in Perivale. They've not been on display for long. The Director of the Dacca Museum, when he came over for the exhibition, pointed out that entire areas of what he regards as the cultural heritance of Bangladesh cannot be shown in his country at all, for instance, there are few examples of Kantha, the Bengali free-woven textiles of the 18th, 19th and 20th Centuries. Two-thirds of the remaining examples are in a single Austrian collection, and most of the rest are in Western museums - usually in their basements so there now remain in Bangladesh only two examples of what was at one point a major folk craft in the country.

This highlights a problem which needs to be better understood: given the fact that most of the Bengalis who live in London, never had access to these cultural materials in their own country of origin before they came to live in England, can we in fact call this part of their heritage? Kanthas had not been seen by them although they had certainly heard of them through word of mouth. I think this is one of the great problems we face: we simply have to find a way of getting these visual examples of that heritage exposed in this country. There's no reason why we can't as long as we put as much pressure as possible to open up these collections. There has recently been some pressure to take over a large hospital in the middle of London, for the purposes of beginning, again, a publicly accessible collection of Oriental art. I'm sorry to have begun with that background, and I'll try now to bring it back to <u>The Arts of Bengal</u> exhibition, but, I think it was probably worth stating those things to provide a context in which to look at the exhibition.

Two days after I joined the gallery in 1977, I received a letter from a Bengali businessman asking whether we could help to put on an exhibition that would be of particular interest to the local Bangladeshi population. At about the same time, some more people approached me for a public meeting in the gallery to discuss beginning a visual arts magazine for Bengalis, which was quite an interesting idea. (Though it was an idea that in the end, failed). This brought together a sort of committee of people interested in putting on some sort of visual arts and broader cultural display.

The first thought we had was to put on what we called The Brick Lane Festival. The Whitechapel is located at the top end of Brick Lane, an area most of you would know through newspaper reports of the National Front's activities two years ago.

It took us three years to put on the exhibition, three years in which there was a lot of tension in the area. There were a number of racial murders in the area as well. In the end, we decided that The Brick Lane Festival was not a good idea since it would perhaps expose the community to more political extremism. We needed to find another form so that people wouldn't exploit it for the worst possible purposes. There were also conflicts with the working pattern of the textile industry which is, or I should say was, the main employer of the Bengali population in the Spitalfields area through both 'out work' and more than a thousand little factories. There was potential conflict to do with the position of women mixing with men in such a public context; the festival could also create language barriers which perhaps preventing the particupation of other local resident's groups, tenant's associations, etc., since a large public festival would take place almost entirely in Bengali and many people could feet that - though they'd like to participate - they'd find it very difficult because they did not speak or understand Bengali.

At that point, none of us knew about the Victoria and Albert's collection in Perivale, but Robert Skelton, head of the Victoria and Albert's Museum's Oriental Department, had heard of our plans and he came to see us. We talked the idea over with a number of people locally, and we all decided to jump at the chance; this was early 1978. Here was a way of presenting an entire history and visual tradition which many of the parents and children in the Bengali community - and certainly the host community - had never really had access to. This became the starting point around which we based the exhibition.

It was left to the Whitechapel to organize the exhibition with the Victoria and Albert. We had to arrange for a national insurance indemnity and go through some quite complex negotiations. For instance, at the very beginning, a group of Bengali businessmen, guaranteed us £5 000, if we couldn't raise the money ourselves. That gave us a financial basis to start exhibitions. In fact, working together, we raised £4 000 from business sponsorship, from the High Commission for Bangladesh, and others. The Commission for Racial Equality responed to a request, particularly for the education programme, by giving us £500.

The publicity for the exhibition was in two languages, as were the captions, and all the information within the exhibition. All the translations and typesetting were produced by the Bengali community as part of their contribution. The problem of illiteracy was a great one and the Bengali Youth Movement took it upon themselves to leaflet door-to-door. They did it in such a way that they would knock on the door and talk to people because the leaflet, even in Bengali, might not be effective. We had that sort of back-up all the way through the planning stages of the exhibition. For example, there were some bureaucratic hold-ups which were resolved by getting some of the important early works from Bangladesh, by the personal help of one Bengali businessman. Eight prominent musicians, and three visual artists came from Bangladesh to participate in the exhibition. In the upper gallery we had two exhibitions:

one was of 15 artist from Bangladesh, a contemporary visual artist exhibition for one month. We also had an exhibition of works by a Bangladeshi boy who had been brought to my attention in early 1978 and lives in the area. He is, in my mind, a tremendous artist, so we gave him a one-man exhibition for the other month of the exhibition. Furthermore, the women of the area organized, entirely on their own, an exhibition of saris and national dress which we housed in a school-house next to the gallery which will eventually be a Visual Arts Education Community Centre.

The music programme, a whole series of concerts, involved local musicians, musicians from elsewhere in England and musicians from Bangladesh. The programme itself was entirely organized by the young Bengali musicians of the area. I think this organizational background gives you a sense that the exhibition was not imposed on the community. It was one that the community, themselves, initiated; and, using us as professionals in certain spheres, they themselves contributed to almost all the steps, from the fund-raising through to the planning of particular programmes. This seemed to us the way that such an exhibition should be organized. It shouldn't simply be placed there.

The process of organizing is a process of education. think that when we examine the educational aspects of the exhibition, we come across other things. We were very conscious that the collection seen at the Whitechapel (and on tour in Manchester) would go back into storage again; that is where it is now and who knows when it will come out of storage again? We were very conscious that we needed to document what there was in this country so that, for instance, if a group in Birmingham wished to put together a small exhibition, they would know from our catalogue what there was in the Victoria and Albert's collection. The catalogue is, basically I think, an extremely valuable teaching aid. Parts are now being translated, by the local communtiy into Bengali because a number of independent Bengali schools - 'after-hours-schools'- in the area - wish to make greater use of its essays as well as the specific information on each work of art. I wish we could have

produced it in two languages but the cost would have been prohibitive. We were also told that it would have taken a year to get it type-set, proofed and sent from Dacca.

Five thousand children came to the exhibition but we only had money to work with fifteen hundred. We hired a teacher who had been working with Bengali children for three years; she concentrated on work with primary school children. She took particular examples from within the exhibition, for instance, the Patua scrolls, which give long stories some of the Hindu myth, some of a secular nature, and developed this format with the children in small groups, making their own scrolls. This idea has subsequently been taken up by some of the local primary schools where the intake can be up to 92% Bengali, some with Bengali children who've never been taught English. The scrolls are used by teachers to get across some basic ideas without the necessity of a translator.

We also had during the exhibition three English, Bengali-Urdu speaking women working with us. When people have questions it is very important that you are able to respond to them. It's simply not enough to have a visual presentation, you must be able to work with people when they, themselves have questions about it. These three women were taken on by Robert Skelton in the Victoria and Albert for a number of weeks prior to the exhibition so that they could get to know the works extremely well, asking Robert and his staff any questions they had. They were also involved in the installation of the exhibition.

Someone said that this exhibition is "the Whitechapel's ethnic arts slot", to use a phrase. I don't think that it is at all. It was an exhibition which the local community put on as much as the gallery itself. It has continuing ramifications for the gallery. It is no good simply to put on an exhibition like this and see things start to ripple and then not respond to the ripples. When you do something like this, you must be in a position to respond; otherwise you create frustration. Before the exhibition there were

no Bengalis in the area who thought themselves capable of mounting an exhibition of this kind; there are now two Bengalis who are particularly interested in doing just this. I think it is extremely important that there are arts organizers within the community itself so that pressure can be put on the Whitechapel: "You haven't done this properly. We know how to do it properly, we will do it". This is exactly the sort of position which needs to be developed.

[Editor's comment: Martin Rewcastle then spoke in greater detail about the work of the young Bengali artist mentioned above.]

Well, I think that's it. And if you've any questions you'd like to ask, please do so.

Question: Who is teaching in some of the schools in the neighbourhood, are you?

Answer: Yes.

Question: Has the child who did the paintings actually been taken into some of the schools as an official art student?

Answer: No, he hasn't. His schedule, for instance, is to go to school all day, until 3 o'clock, then he works in his uncle's factory until 6 or 7 o'clock. Then he go home and writes. He is not allowed to paint in his house which is a strong Muslim home. So his painting is either done in school or during vacations at the Whitechapel. We've been able to sell a number of his pictures, which means that he is able to take some time off work to paint in the afternoons, he sometimes works with children in the school. The gallery haven't taken him on officially yet, but we are hoping to formulate a way, as it was his suggestion to do it.

Question: What was the response of the local Bengali community?

Answer: Well, it was as I said, they felt it quite odd. They said for instance, "liking Chafink's pictures' it has become a phrase. They feel it's a certain way of getting over the ideas of marriage or the climate and what happens during the monsoon to their friends, and they do remember these pictures. We have now taken slides of all the pictures so that they can be circulated in the schools. He, by the way, is currently working on a series of abstract pictures. We leave him alone to get on with what he wants to do.

They're abstract in that he's trying to picture what the world was like when man was first in it - entirely abstract.

Question: Is the Victoria and Albert concerned about the situation of storage enough to perhaps change their policy?

Answer: They are trying to take over St George's Hospital on Hyde Park corner for a Centre for Indian Art Studies or Sub-Continental Art Studies. It would give them enough room to bring out these quite enormous collections, and what we showed in the Bengali exhibitions was in fact about one third of their holdings.

Question: Did the Bangladesh government want the exhibition to go to Dacca and could it be sent there?

Answer: That was a political question and it was obvious that the Director of the Dacca Museum was thinking about it.

Question: I was struck by the 'goodness' of the display and it was right up to the standard of other types of exhibitions. Did you find that the way it was mounted - the very professionalism of it - didn't match against the direct involvement by the community; it seemed very well put up and well displayed: that feeling of it's out there and against one.

Answer: We thought about it. And in the end we thought that because all the publicity was being done by the local community who would be saying to their friends, "come to the exhibition", what we needed to do was put as much effort into this one as we do into any other exhibition. It was very important for people to know and to realize that; so we built that thing in the middle, in fact an abstract of a temple design from Harpoor. That was the logic of building the display in that way; we built an inner-temple court-yard for the Buddhist and early Hindu scriptures that were in that middle part.

Question: You said that you used the materials in schools. Was it ever used by the teacher that was operating in the gallery as the children came, or did any of it find it's way back?

Answer: No, we had worksheets which were given to the teachers for their visit and they had suggestions for activities after the exhibition as well. Furthermore, for every exhibition we have a 'Teacher's Day' and we get the experts together, it is an afternoon entirely devoted to teachers, so that the experts can explain the exhibition to the teachers before they bring the children, and

our teachers can put forward suggestions and develop individually suggestions with different teachers according to the problems that they have. We also developed two taped-slides for this exhibition on the background and cultural heritage of Bengal, which we did in English and Bengali, one is a very long tape-slide on the architecture of Bengal, using slides of a unique collection which happens to be in this country.

Question: It's been six months or so since the end of the exhibition; has there been a noticeable change in the work or the style of the children in the local schools since they've viewed the exhibition?

Answer: Well, I think that in terms of the style, there might be a slight change. In terms of content, perhaps not. But I think that for instance, the style of the Patwas scroll painters was particularly taken up. I think that perhaps there's a change in the teachers, there has been a change in the sort of materials used, perhaps crayons aren't the best media, perhaps watercolours are the best materials. There has been a bit more watercolour that I have seen being used locally. I wouldn't want to make any sort of qualitative judgements as to the effect of the exhibition, I just don't know which standards there are for measuring that.

There's just one final point, I realize that I'm just within my time; at the time the exhibition opened, November 1979, the unemployment rate in the Spitalfields Ward, among the Bengali community was estimated to be at about 2%. It was fairly full employment at that time, especially within the clothing industries. The clothing industry, as you must know, has taken an enormous dive; the unemployment rate is now estimated to be at 16%. It has especially hard-hit the young in the area.

We are now mounting a special exhibition with the local council, the local M. P.'s, the Mosque, the education institutions in the area, all the arts, the theatre and other groups in the area, including the trades-unions and the local manufacturers. 'The Year of the Clothing Industry' in which one of the ideas will be to concentrate on the effect of visual arts and employment and visual arts and the working place. We hope that it will begin in September and we see this as a very, very important objective that the visual arts in places of work. To give you an example, those Kantha I mentioned, there was a local group of girls who

came to the gallery a couple of afternoons every week to make their own Kantha, attracted a lot of interest locally amongst the women. We hope that one of the projects that might be set-up, in the coming months, is a couple of work-shops, so that this old form could be retranslated into perhaps a newer form and cause a small basis for a new part of the textile industry in that area.

I think that the visual arts have a role to play in creating a corner stone in the community.

Paul Bartle-Jenkins: West Indian Pupils and Art Education

An art educator considers some aspects of working in a multicultural secondary school.

> It is the pupil who is central to art education, not artistic standards as such: "Emphasis should be placed directly on the student and the depth of his experience. Fiddling around with art materials and procedures has no place in the secondary school". (1)

Is Art a Universal Phenomenon or a Cultural Peculiarity?

Rosemary Gordon claims that one of man's first needs is to "clothe his internal images in forms existing outside himself", suggesting a universal motivation; Dick Field claims that the procedure is similarly universal: "Young children drawing or painting or modelling follow a track trodden by all their peers; they can not help themselves. Their procedures are common to all, their development through schemata shows in all countries; their work has common attributes from China to Peru. Their single problem is a simple one: the mental development of concepts of man and his environment". (2,3)

From this one concludes that Art has universal roots, but soon observes that artistic expression is modulated and partly-determined by the contextual culture or cultures. It would be interesting to attempt definitions of Englishness or Chineseness: as cultures tend to be eclectic perhaps only those that have remained isolated for historic or geographic reasons could be clearly defined.
Bernard Leach's pottery can be seen to relate to Chinese ceramics, yet he remained English and worked in Cornwall. Many reasons have been given for the quality of Henry Moore's sculptures, such as the landscapes of Yorkshire or influences from Italian, African and Amerindian artefacts or indeed his mother's bad back which he had to massage.

Ruth Landes dismisses the notion of a fixed culture: "Men's minds, meeting socially, co-operate to create culture, inventing and changing it, and teaching it to new generations. A man is always born into the accustomed

relationships of the local civilisation; the culture of a group is its standardised behaviour, values and products. These have evolved through time and have been sanctified as tradition. All aspects of personal and group behaviour whether pulse rate, styles of war and burial, alimentary disease, inventions, poetry, marriage rites and divine worship are shaped by culture ..... Culture is continually pooled in tides that swirl over the earth as men migrate and communicate, passing on their technologies, ideas, values and social systems along with their genes." (4)

The Art Educator in a Multicultural Society

Ideally, I suppose, an art educator works with an awareness of cultural diversity in terms of manifestations and will bring a global perspective to the studio. Yet, obviously, we, the art teachers, are products of particular cultural experiences and are limited in many ways. We may be misled by the term, 'Pure Art' and believe that we can sublimate cultural differences, until we reflect that each work of art is an experiential response of its creator and can be understood only in contextual terms. The orthodox Muslim or Jew is very unlikely to identify with a norm regarding figurative representation. To be realistic, I suspect that the best most art teachers in England can offer their pupils will be based on European traditions with the occasional references to alien art, unless able to draw on expertise from other cultures. It seems an impossibility for an individual art teacher to offer all these skills, so the prescription must be for multicultural teamwork, otherwise we offer too little to our pupils:

> "If we put together all the art of the world, the kind of art we associate with Raphael, or Breughel or Constable is seen to be a minority. It is merely one kind of art, and is confined to a few countries in one corner of the world. So we must not be too snobbish about it and imagine that it is the only type of art, or necessarily the best kind. We must look at all types of art ....." (5)

It's obviously not my responsibility to determine how art teachers should operate or how they should think. I personally believe that the following questions are crucial:

1. <u>What qualifications should the art teacher possess</u>?

> "If one sees art education as a means of self-expression or of releasing emotions pent up because of overemphasis on academic study, then perhaps someone trained partly in art and partly in art therapy or psychology is the appropriate person to te ch art. If one bel eves that the primary function of art education is to help the young to learn to appreciate the great works of contemporary and historical art, then perhaps a person trained in art history or art criticism is the most suited to teach. If one thinks that the major goal of art education is to prepare practising artists, then perhaps practising artists are the best equipped to teach art." (6)

2. <u>Do black pupils need a special art education</u>?

> "Let us assume that a faculty of a school is working with economically deprived black children living in a ghetto. Let's assume further that one of the things these children have been deprived of is an understanding of the high achievements in the arts their ancestors have made to world culture. Furthermore these children need to develop a racial pride that society had made it difficult for them to attain. Using the contextual frame of reference, the art programme in such a school would probably emphasise the art of the Benin, the Ibo and other African peoples, as well as the art of (other blacks); the art programme in this school would use art to develop self esteem. It would take as its starting point not art, but children, and would take from the arts what was appropriate for them, given some set of educational values". (7)

3. <u>Can the art teacher be expected to achieve a compromise between the two following opinions</u>?

"They've come here; when in Rome do as the Romans do."
We have a duty to preserve our culture, to honour English traditions with relationship to our European background.

and

Education is the formal process of passing on the valued culture between one generation and the next. However, England is now clearly a multicultural, multi-racial and multi-faith society, so the school curriculum and the art syllabus should reflect this situation.

4. Can an art syllabus, geared to public examinations be comprehensive?

As I have mentioned earlier, certain faiths prohibit a liberal expression in the visual arts.

Furthermore, other world cultures may be perceived inappropriately and undervalued; for example, formally-stylised methods might be denigrated as unrealistic, untruthful or lacking in observation, or richly-detailed or passionately-direct work might be considered distasteful, unfashionable or lacking sensitivity. Is the protest art of young Rastafarians acceptable. The short answer to this question is that it is obviously impossible to cover all aspects of art within such a limited frame, so we have to be selective, but, then, what criteria determine our selection and rejection of art cultures? Can we accept Africa because it is:

a) Near
b) Represented by pupils of African descent in our classes
c) Important, artistically (By what measure?)
d) Potentially powerful in a political sense and we have enlightened self-interest?

Then, we might add the art of India, Pakistan and China, because they are here but leave out abstract Eskimo art?

BEST COPY AVAILABLE

Plate 1: Painting by student of Paul Bartle-Jenkins

Plate 2: Painting by student of Paul Bartle-Jenkins

Anyway, we can only teach of these arts if we have the resources, and it seems unlikely that we shall have a league of nations in each secondary school's Art Department, so we need resources that can be borrowed - films, kits, prints, workshops and so on. Not only are personal skills and sensitivities required but time for in-service teacher education and money is needed. The latter is in very short supply at present.

Almost as a post-script, I confess I am at a loss to approach the art education of my Vietnamese 'Boat children.' I know nothing about Vietnamese culture directly. What is to follow their acquisition of survival basic English language? How are the pupils who are white and who represent some 94% of our pupils to be educated through art to live with ethnic minority cultures?

Fifteen Years Art Education with Pupils of West Indian Origin:

What are West Indian pupils like? Any short answer is bound to be a generalisation and stereotyping. Ethnic minority groups are not socially cohesive, nor essentially different enough to be defined in contrasting ways to English pupils.

One distinguishing fact relates to the examination performances of West Indian pupils compared with all the other pupils: my analysis of the Art C.S.E. results at my former school, over many years, indicates that black pupils have fairly consistently achieved better results than other pupils, whereas their performances in all other subjects are very disappointing. Various reasons for this situation have been suggested to me:

1. I have somehow provided an intensive compensatory art education for black pupils, offering a more concerned and supportive personal attitude towards Afro-caribbeans.

2. "Afro-caribbeans are traditionally artistic." I wonder if this is a key but I am very apprehensive regarding racist generalisations, even if the comment

is intended to be positive; after all, a development of this idea is that blacks are brilliant at sport, or dancing and the suggestion that they are not somehow predisposed towards academic study lurks in the background. If, however, we perhaps compare folk culture in Jamaica with that in England, and remember that we are comparing Second World with Third World, then the thought that we have lost our English folk roots might strike us. Is it true that we have become passive consumers of our culture, whereas West Indians have largely retained the cultural skills remaining self-sufficient and keeping the arts and folk culture alive?

When I first started teaching in a multi-racial secondary school, I claimed that I could detect a quality in the work of Afro-Caribbean pupils which could be recognised, and that it was therefore possible to determine the colour of an artist by looking at the drawing. Not surprisingly, I was put to the test and given a pile of sixteen drawings made by third year remedial pupils, and I was asked to sort them into two groups: black and white. I wasn't sure about one of the drawings and made a mistake so that my score was only 15/16 correct. Again, I must ask, what happened?

1. Did I recognise the individual style of each pupil, and then group the work accordingly?
2. Was it a fortuitous result, or were there other factors at play?
3. Had I grouped the better drawings as black pupils' knowing that many black pupils had been placed in remedial classes because of misclassification, when they had greater potential than their classmates?
4. Is there a particular quality in the artwork which is characteristically Afro-caribbean?

If it can be proved that black youngsters do not differ from white youngsters in terms of skills, abilities or modes of artistic expression, then I might have to offer a different reason for their success in public examinations of art.

BEST COPY AVAILABLE

Plate 3:

Painting by student of Paul Bartle-Jenkins

Plate 4:

Painting by student of Paul Bartle-Jenkins

Obviously I think the blackness of pupils can be reflected in the content of their work. When this happens, perhaps the examiners find this difference interesting, refreshing and consequently award higher grades? May I add a little observation to do with the cliche that 'Black people love bright colours'? A glance at English people on holiday on the Costa Del Sol, or white Americans in Florida or Barbados or in the Seychelles will confirm the fact that bright sunlight kills colour: eyes become blinded by intense light, so that colours appear to lose power. This perhaps also explains why English people used to consider subtle colours and tones as more tasteful ..... until the Punks came along, that is. You need low light conditions, such as we often enjoy in cloudy England, to be able to distinguish slight tonal and colour changes, and no doubt we have been conditioned regarding attitudes towards colour by our climate, and pupils of West Indian origin similarly. But as the Punk fashion illustrates, cultures are in a melting pot. Yet the melting pot is unlikely to produce a uniformed cultural homogeneity because individual and group diversification seems likely to remain a human characteristic.

Taking still just the one ethnic minority group of West Indians in England, one can trace three cultural threads; it is helpful to visualise West Indians along a continuum:

CULTURAL BACKGROUND		CULTURAL BACKGROUND
AFRO-CARIBBEAN	(the continuum)	ENGLISH
DIVERGENT Non integrating (Culture No 1)		CONVERGENT Integrating (Culture No 2)
	somewhere in the middle: HETEROGENEOUS Afro-English: new hybrid culture (Culture No 3)	

The divergent black pupils stand apart from the mainstream of English culture and can occasionally be identified by a speech mode, preperring to use Patois normally, or by dress displaying the red, green and gold colours of Ethiopia, or in

the case of girls wearing bandana headcoverings for example, whilst the boys 'lock up their heads' and grow deadlocks identifying with the Rastafarians, to whome white English society is the wicked white West or Babylon, and who reject white domination and authority, be it institutionalised in the form of the Police or the School. Such pupils often drop out of the school system and are not motivated towards obtaining the white credentials called examination certificates. This wastage is ironic when many of these youngsters call for repatriation to Africa: a Rasta elder in Bristol is telling such youth that Africa doesn't need dropouts: she needs people with specific skills in Education, Health and Agriculture and Engineering and C.S.E. and G.C.E. examinations are a prerequisite for acquiring these skills. Quite probably time is out of joint: I would expect a greater proportion of Rasta-inclined pupils to start applying themselves conscientiously to school work in the future, just as some Sikhs and Muslims do at present.

On the other hand, the convergent black seems likely to be held as the good example by the school 'likely to succeed' and without 'a chip on the shoulder' and using 'proper' English. Such a pupil might well resent any attempt to be Africanized and embarrassed by references to Africa, Marcus Garvey, Bob Marley and Linton Kwesi Johnson.

Of course according to the random laws of dispersal, most Afro-caribbean youngsters fall somewhere between these two extremes. This middle area is dynamic and the scene of significant multicultural interactions and developments and where popular culture is on the move. Can the art teacher accommodate the cultural continuum that I have been describing? To fail to do so, I would suggest, would lead to even greater black alienation and would deny all pupils the right to be culturally selective and eclectic. Certainly within my experience, pupils tend to be interested in other cultures, though certain coolness between some groups exists: I have found Africa and the New World to be widely popular with most pupils but there has been far less warmth shown by them when we have looked at Asian cultures - except by the Bangladeshi, Pakistani, Indian and Chinese pupils, of course. This indicates the need for a co-ordinated and concerted

effort across the whole school curriculum but particularly in the areas of Social Studies and the Humanities.

Some possible directions for the Multicultural Art Syllabus for White, Black, Brown, Yellow and Assorted Pupils.

i. 'Mirror, Mirror, on the wall, who's the fairest of us all?'

Am I right in assuming that if we were to undertake a survey of all the pictures and prints on display in our art rooms, studios, corridors, classrooms and halls, we would discover a disproportionate number of images of English or European cultures? As William L. Smith asks: how many children of immigrant origin "are still in classrooms where teachers are stirring or crushing or pressing them into something other than what they are? How many schools are still in the service of a Uni-culture where assimulation into that culture is rewarded by the right to wear a white hat, and where those who fail to earn that distinction are labeled 'Bad guys'?" (7)

If an art department seeks to develop its multicultural dimension, how is it to proceed? Obviously, it is easier if the pupils reflect many cultures themselves, and a lot depends on the background, knowledge and experience of those responsible for the art education, but ultimately physical resources are needed:

a) Images: photographs, prints, posters, films, slides and books.

I have found the Commonwealth Institute, London particularly helpful, though most of the material from which pupils work has been provided by themselves and their families and friends. The magazine Ebony and Root have been sources of inspiration for many pupils. Travel agents, Tourist Boards and High Commissions have helped to create visual displays and backgrounds.

b) Black models:

For many years I have used the pupils of West Indian origin as figure, costume and life models in the classroom and in Adult Education Evening Classes.

Black artists have exhibited their paintings in school, and have helped with workshops and discussion groups. Stimulating most pupils but really helping to motivate black youngsters.

Ten years ago, I had a bonus: there were a number of talented West Indian pupils preparing for Advanced Level and Ordinary Level G.C.E. The pupils in the lower school were deeply impressed by their work and emulated their styles and spent hours improving and developing their techniques. What delighted me was the willingness of these older black students to assist younger pupils; we revived the monitorial method of teaching: sixth formers have continued to give up their free periods, come along to the art room and work alongside less experienced pupils.

c) Artefacts on exhibition:

Again, borrowing material from many sources, we have had mini-exhibitions of African sculpture and domestic objects, of Caribbean crafts and our old ex-shop window model had been dressed in robes, saris and many other 'interesting' ways.

ii. 'Birds of a feather flock together.'

Some apprehensive teachers have expressed fears about the multicultural dimension in education; they are afraid that it will lead to racial division and cultural polarity. My experience suggests that it can certainly fail in this direction, but this is happening anyway, and I would claim that my little attempts towards World-based Art Education have not been counterproductive.

Again, I have been accused of stirring things up: of making children aware of racial and cultural differences. The assumption here seems to be that pupils are (as some teachers proudly claim to be) colour blind. On several occasions I have drawn up class sociograms which confirm the theory that racial differences can divide people. Another small experiment during which I asked pupils to give me five answers to the question: 'What are you?' - it demonstrated that black pupils are acutely aware of their colour and invariably mention it in their answers, whilst white pupils take this aspect of themselves for granted and rarely refer to it.

We as art educators are encultured; the way we perceive, evaluate and respond to other cultures is conditioned. I well remember a senior member of staff, concerned by the racial groupings of pupils at lunch, trying to achieve integrated tables: there were far more Pakistani, West Indian and all-white tables than there were mixed ones. He appealed to the black pupils:

"Hey, look round children. All you lot sitting together like this. How are we going to get integration if you all insist on sticking together like this? Now why don't a couple of you go and sit on a table with the white children?"

It was significant that he didn't suggest integration to the white pupils. On other occasions, he frequently described groups of children on the way to school. White pupils came in groups but black pupils came in 'gangs'.

N.B. Oxford Dictionary: GANG: Company of workmen, or of slaves or prisoners; band of persons going about together esp. for criminal purpose or one disapproved by speaker.

I mention this anecdote to stress that multicultural education is not just for ethnic minorities; multicultural education has potentially a far greater contribution to make in the predominantly or exclusively white English classrooms.

REFERENCES:

1. Creative and Mental Growth: Victor Lowenfeld MacMillan 1947/70
2. Art Mistress and Servant of Man and His Culture: R Gordon in The Study of Education and Art Dick Field and John Newick. Routledge and Kegan Paul 1973
3. Change in Art Education: Dick Field. Routledge and Kegan Paul 1970
4. Change in American Education: Ruth Landes. J Wiley & Sons 1965
5. Education Through Art: Herbert Read. Faber & Faber 1964
6. Educating Artistic Vision: Elliot Eiser. McMillan NY '72
7. The Melting Pot Theory - The Demise of Euphemism: William Smith in Cultural Pluralism in Education. M. Stent W.R. Hazard H.N. Rivlin Appelton, Century Crofts 1973

Pottery Cultures Team (Birmingham)

Rashida Noormohamed

I would like as a founding member of our Pottery Cultures Project to introduce myself and the team. As the Education Officer for Birmingham Community Relations Council I had been aware of the need for innovation in the teaching of the visual arts to broaden the syllabus. I therefore made contact with members of the Department of Art Education in Birmingham Polytechnic and together we started planning a programme. You have met Nick Stanley this morning. I would like to introduce Phil Slight and Helga Loeb, the other originators of the project. As a result of our exploration we were able to mount a small research programme under the aegis of the Manpower Services Commission's Special Temporary Employment Projects, and to employ three research assistants, Alix Ramage the researcher and writer, Jill King the project administrator and David Wellings, the graphic artist to the project and printer. I would also like to introduce Ken Barber, a lecturer in art education at Ulster Polytechnic who has studied the use of our packs in school settings. Finally, may I introduce Alan Leary, a teacher and advisor to the project who taught ceramics in Nigeria for a number of years. I hope I have explained the 'who' of the Birmingham project. I would like now to ask Phil Slight to tell you more of the 'what' - the programme itself.

Phil Slight: Starting Points - Pottery Cultures

I would like to take just a little time to explain the genesis and development of our first project, namely the Pottery Cultures Learning Packs.

I'm sure all of us in this room enjoy an enthusiasm for some aspect of the arts; and when that aspect is closely examined, it will be seen as only a part of a much greater whole, with global connections. Certainly it will not stand in cultural isolation. Similarly, we feel curriculum content, especially in the visual and plastic arts should not reflect insular attitudes and values. Rather, that curricular content reflect in fact, a global view, an acceptance that this country is multicultural and that it is also part of a multicultural world.

Consequently, one of our main starting points was the belief in the validity of an ethnographic approach for the project. We chose ceramics as the first area, partly because of the useful aspect of many of the products, uses common to all peoples of all cultures and periods. This approach reveals the enormous range, development and sometimes disappearance of uses and needs to which ceramic articles are put.

Every time a child makes a simple pot, he traces his ancestors' hand movements, (I was going to say follows in their footsteps); so why not allow scope in ceramics for closer attention to specific examples of problems and their solutions - such as food preparation and cooking, or on a different level, commemoration or portraiture. The ethnographic flavour of this approach has been nourished by experiences of teaching programmes that have made use of simple clay technologies from a variety of cultures. The making of objects that are both expressive and useful can be used as a vehicle for drawing attention to the uniqueness of the handmade object, and consequently help promote respect for those who produced them, regardless of period, origin or status. These groundings in an almost timeless type of simple technology can help in the understanding of the development of the more complex industrial society we live in.

By using teaching materials that encompass a broad selection of cultural examples, a context is established for the more specific activity, for example the contempory craft-pottery produced in Britain now. This approach necessitates the bringing together of geographical, historical and anthropological material as well as technical information about the making of ceramic articles.

The need for selection arises: where do we make a start? Again, we draw on the interests and expertise around us. A local teacher and colleague on this project, Alan Leary, taught ceramics at Zaria University in Nigeria for a number of years. So we started with a sample of the rich and diverse artistic heritage of the African Continent, and our first pack deals with Ashanti and Hausa pottery.

The second pack dealing with Peruvian pottery received very considerable help from Jane Pearson-Jones of the Archaeological Department of the Birmingham Museum. The many illustrative themes running through the pre-Columbian pottery have considerable potential for imaginative adaptation to activities with clay, here today.

We are currently in the process of collecting a large body of material from the Indian Sub-Continent, which will generate more than one pack. The first pack planned from these cultures is dealing with Northen Pakistani Folk and popular Ceramics.

Britain's rich traditions of county, popular and art pottery provide a wealth of material for inclusion. A pack dealing specifically with country and popular pottery is planned.

Spanish Folk Ceramics, my own enthusiasm, is sadly in the process of eventual extinction. It nevertheless illustrates a robust history and morphology, uniting many of the Mediterranean cultures, and provides* interesting links with the British traditions.

You will see by now, the world culture or ethnographic preference emerging through the range of cultures or countries

selected so far. This I think reflects our preference for producing materials suitable for a pluralistic society, and for use in schools either in this country, or in others for that matter.

The production of the packs would not have been possible without the intelligent labours of our team brought together under the Manpower Services Scheme.

A copy of Ashanti and Hausa pack that is currently under assessment by the teachers in their schools, is here for your inspection. Work in progress on the Peruvian edition is also here.

* I have produced a 16mm colour film on Spanish Folk Ceramic traditions which is available for loan from myself at The Department of Art Education, Birmingham Polytechnic, Art and Design Annexe, Margaret Street, BIRMINGHAM 3

Helga Loeb: Research and Development

You have heard about the origin of our interest and the particular form and content of the materials which have been produced so far. It might be helpful for people who are not as familiar with the packs as we are, to be reminded that each contains a central, illustrated resource book in which the evidence of the ceramic artifacts of a particular culture is related to the kind of soil the people live on, to their social life-style, to the way they earn their living, market their crops and so on. These kinds of background considerations are centred on people's lives and resources rather than on the aesthetic qualitites of the pots; consideration of aesthetic qualities is a second step. In addition to this central text the packs also contain annotated slides which illustrate various artifacts of the culture, and drawings that are meant to help teachers to involve children in British schools in making clay objects which draw on the ethnographic and artistic information that we have assembled. But the production of the packs - having this particular form and content - is only the first, though essential, step.

The way that the materials are received and used is not only crucial; it is also - if not quite unknown territory - an area in which we have a good deal to learn. In terms of research and development it is always tempting to regard the effort and outcome of the research phase as an end in itself, and many a well intentioned educational idea has gone quietly to rest at that point.

We need to find out in some detail how the users feel about these packs. Are the resource materials easy to use? Is there too much - does it take too long to prepare a lesson from them? Does the teacher need more help with knowing where to begin? Does the text in the book appeal to children? Is the information presented in the best order - i.e. does the first sight of it invite a potential user to explore further?

The first pilot packs were mostly placed with people who had been sympathetic to the scheme - indeed in most cases had themselves been involved in the research phase. Even so we felt that human nature and school life being what they are it would be important to maintain monitoring contact in as direct and personal a way as could be managed, if we were to stand any chance of getting substantial feed-back during this year. Jill King has been closely involved in this side of the work and is keeping a file of all the observations and reactions to the materials in actual use.

We are fortunate in the School of Art Education in having with us each year as students experienced teachers who come to take our advanced courses, so that their detailed classroom observation can become a source of useful and pretty reliable information. Our aim will be two-fold; firstly, we want to be able to improve the materials from the point of view of ease of access and general 'usability' to the teacher. Secondly, since the longer-term objectives of this enterprise are concerned with attitudes, we are interested in what children think and say when they are involved with this work. For instance, take the possible significance of certain decorative symbols used on pots from another culture. We show the children slides and there are pots decorated with, for example, snakes. Why choose a snake? Is this something we want them to learn about, simply another variety of the richness of the world around us, or does real knowledge, of something from another culture require that some kind of equivalence is established, some point of contact that can provide a link with their present understanding? Is there anything in the children's own experience that they would associate with something to be propitiated or venerated, or both? Something that they have to learn to live with? When you ask that question you wonder should they be modelling snakes or should they be encouraged to think in terms of symbolic significance. This might involve making a translation in terms of their own every-day sense of something that intrudes powerfully into their environment, maybe motor-cars or starlings living in the city centre. We touch here on quite fundamental questions of

teaching strategy associated with learning that involves feeling and fantasy as much as facts.

It is interesting, and not surprising perhaps, that we have already received comments, from a teacher who would like to use these materials alongside Jerome Bruner's Man, a Course of Studies scheme which is not primarily based in the visual arts but deals with the question of what makes a human human. We felt very encouraged by interest from that quarter.

So far we have only had one experience of putting a pack into a school 'cold', that is to say not a school where the teachers were associated with us from the beginning. This was a suburban comprehensive with no ethnic minority pupils and the teachers had not been party to our discussions at all. Nevertheless they were willing to help with the Ashanti & Hausa pack, and their response was instructive. It went something like this: "We can't seem to form any relationship with these materials. It's a nice book, but what do you want us to do with it? Would you care to come and take some lessons?" Fortunately we were able to arrange some work with a small group of children in that school, with some results on display here and we have a report to add to our monitoring file.

One of the questions raised concerns the particular point in a curriculum at which the materials could be introduced. So far we have not made any suggestions and I doubt whether we ever will. It seems much more fruitful to ask teachers how they could see the scheme fitting into their programme.

Of course some problems of an entirely practical nature have come up, such as the availability of clay or kilns at a given time in the school year. But also there are other problems of familiarity, for instance in considering how the people who produced the original pots fired their ware. It is very unlikely, in the case of Ashanti & Hausa, that the original pots were made at the sort of tables that are commonly used in British school pottery work-shops. The question of sharing someone else's experience arises again:

what is it like making a pot sitting on the ground? And how does firing in an electric kiln compare with the forms of firing available to the originators? Ken Barber's experiments provide interesting information here.
But, in attempting to assess the overall value of the work I believe we should bear in mind two separate but related perspectives. The first concerns the general education through the medium of art of the pupil as citizen in a society which could draw strength from the diverse contributions of different traditions. This is the point of view that brings to the fore the questions of equivalence and translation into personal significance which I touched on earlier. The other concerns learning in art as an end in itself - where specific knowledge culled from different sources informs the learner's competence in an understanding of various skills, media and forms. This aspect, perhaps the more immediately interesting to specialist teachers of art and design, gives dominance to the solution of technical and artistic problems arising from the nature of materials and processes. Our belief is that these inherent possibilities of alternative approaches should enable the packs to be put to productive work in a variety of educational situations.

I hope I have said enough to show how important the development phase of the work is. We should like to treat it seriously. If we can get the support we need we would like to revise the materials as necessary, distribute them as widely as may be, and provide proper educational evaluation. During the early stages of consultations we have had assurances of support from several directions, indicating that it should be possible to arrange, for instance, local exhibitions, library services and so on. So the possibilities are clearly there; the development and consolidation of what has already been done are the challenge.

Finally, supposing all goes well: what do we do next?
We have some tentative ideas for a series of sampler packs that would extend the content of the scheme from the three-dimensional craft, to looking at the organisation of visual elements in decorative design and to aesthetic appreciation.

We already have proposals for further units. There is no reason why there should not be changes in format, or indeed why everything should be produced at the School of Art Education. We would certainly be interested in contributions from others. What we are absolutely committed to is the ethnographic approach: that is the base from which all sorts of developments can grow.

Discussion

Nick Stanley: I wonder if we could actually talk about the research that went into the work? Trying to take up some of the things that Martin Rewcastle has mentioned in another context apart from the problems and difficulties of placing these materials together.

Alix Ramage: One of the things that we were most concerned about in dealing with something like the pottery of the Ashanti and Hausa was in fact that there's a lot of material that many people don't have access to. It's in museums' vaults and specialist collections. It's very difficult and very expensive, so I found, that this was one of my most important tasks - to try and get as much background information as possible to the teachers ..... about providing them with slides and pots. We also wanted to try and make the book one that a teacher would use as complete as possible, so that any teacher would have access to historical material. The other part of the project was actually showing slides in the classroom. We felt that too many packs had just had the slides listed and we wanted to make up something that was more useable and this was why we invented the idea of using the cards - each with a drawing of what was on these slides and additional information about the slide. We thought it to be a good idea.

Ken Barber: It was very important in the use that I've seen of it because it did encourage resource based learning rather than resource based teaching. So it was available for the children as well. This is important in a course where they are encouraged to learn how to learn.

Alix: One of the things that we decided on, was that these materials should be seen as stimuli, so that the children could try to make things from them which is really one of the things that we encouraged. Some people thought that these materials were too academic and not practical-based enough, so that in the next pack on Peru, we'll have a separate section on work which will contrast with the rest. The other thing, I think, is important to remember is that the packs could be used in a general educational context. Well, considering pottery, what do we use pottery for, well let's have a section on cookery which could be taken out and used separately.

Nick: One thing that we'd like to stress is that this is a pilot project. It's expensive to mass produce at present. The idea being that from this we will be able to generate something that we can - if there's a demand for it - early indications are that this may well be, then we'll be able to actually approach commercial outfits so that it can be produced in a fashion that is far less expensive. But even with such a small amount of money we've been able to produce ten copies of each pack - we hope that we are able to work throughout the local authority and surrounding areas on a loan basis. We know already through our contacts with the Birmingham Museum and Art Gallery and also the Public Library Service, that we can get into a very wider range of local population of secondary school age and above, and on occasions below.

Question: What would these cost?

Alix: The main expense of course, was the slides, We had 40 slides then we reduced it down to 20, which is about £20 per pack.

Nick: It's coming out to between £10 and £15 per pack.

Alix: That's of course without costing the 'hidden things' such as finding out where these artifacts are. We had to travel around to London, Edinburgh and Brighton, and we used our local museum on the last part when we did our research.

These things that have so many examples of pottery on them, we could never hope to produce ourselves, so really expense has been one of our problems, and we couldn't afford to produce anything in colour. I think that's been the most disappointing thing. This brings up another point of Martin Rewcastle's about the Victoria and Albert Museum. They've been very helpful to us in connection with the Pakistani Pottery, which was in fact in boxes until two days before we arrived to photograph it.

Nick: We've also got (and goodness knows how we'll be able to apply the back-up services) all these materials culled from a vast number of exhibits and materials that are in the packs. We do have documents made of these back-up materials. We also have, especially through Alix's work a large bibliography and set of references and articles to back up each of these packs. So that people can work to a considerable depth on any of these things, if they so chose.

Question: If you plug this into a school at what point in the curriculum do you suggest that the material might be introduced?

Helga Loeb: We haven't really made any suggestions so far; we have just spoken to teachers whom we know, and have said "can you see it fitting into any sort of scheme at some point in this year?" One of the things that I know that has come up is having to do with quite practical things like the way a pottery teacher organizes his materials and the time in firing his kilns. It's happened in one or two cases this year that people have come to the end of their supplies, that one or two people have wanted to do something but they've said that they just didn't have any clay left. There are problems of this kind which are practical, but there are also problems about familiarity, for instance, with considering how the people who produced the original, fired their ware. Now the working conditions: it's very unlikely that the Ashanti and Hausa included the usual school work-tables on which to make their pottery. How are we going to make the children understand what it is like making a pot sitting on the ground? And how's it to be

fired? Obviously, the electric kilns that schools use are a very different proposition from the forms of firing that pertains to these cultures. But Ken has had a little go at experimenting.

Ken Barber: Yes, two particular points emerged. First of all I looked at the way that the children responded, initially to the slides, being particularly careful to try and see just when the saturation point was reached which was 20-30 minutes; and it seemed to me that at that point they were ready to start doing something. They were a first year group and as it happened, I presume, were fairly representative of the First Years. They all claimed with the exception of one - to have some experience in the Junior school. Now, all that I had time to do at that time, was to ask them to make a pot - or some other container - I tried not to use the term 'pot' too much because it does pre-judge the fact that it's going to be a pot in the sense that we think of it to appeal in the English sense. I wasn't particularly worried about what they made, but the point about tables that Helga mentioned was interesting because, a few of the Hausa practical slides showed the method of making the pots. The potters are shown bending down on the ground, with images of quite nice feet, but the scale ..... the mass of clay was firmly anchored on the ground and they work round it from which emerges a beautifully circular form. One girl working on a table, reproduced this in a sense by saying, "Please sir, my pot's stuck to the table!" I said something to the effect that "It's quite useful to be stuck to the table." She more or less, quite spontaneously, came to the point where she was moving her hands round the pot instead of moving the pot. So this kind of equivalence was something I was really hoping to see emerge in that situation.

There are one or two examples of relief; basically the decoration was relief and incised on the Ashanti and Hausa pots. This seems to be admirable, because it means that you can make virtually an immediate decoration on your pot. In the normal way with under-glaze and slip decoration and that sort of thing, it's a little bit remote in time from the

actual pot making. In general, from this group of children, it seemed to me that in 20 minutes to half an hour they had a container of some kind. They can then go on to make some sort of relief or incised decoration. I think that the other point that I'd like to take up that Helga raised was the firing. Really, there's nothing quite like ware that is fired in a bowl fire which has been virtually heaped up and can't be raised. The Ashanti and Hausa potters produce a workman-like finish which seems satisfactorily achieved by burnishing and getting a close integrated surface which also provides a good base for the relief and incised background. I've come to admire them and the kind of equivalent to that seems to be a turf kiln made in a small depression in the ground which is easy enough to work into a school time-table, not as a regular thing, but it's not very demanding in either time or effort. A burnished pot can lose some of it's characteristics if fired in an ordinary kiln. Fired in this way covered over with peat, it's really the equivalent of sawdust firing but the fuel is directly in contact with the pot. Inevitably you get irregularities and patches of different colours. In a way which you won't get in any other process. These pots seem to correspond, in some cases to the dark, blackish slightly polished ware that appears in the slides. We did a firing and it took about an hour, then we went away and left it and came back the following day when it was done. It doesn't seem to be that difficult to arrange within an ordinary time-table as an occasional event, and it equates to what is actually done in Nigeria, and presumably Peru too, as it seems that the chamber kiln if more of an Oriental and Western phenomenon than African or South American.

Nick: You've seen some of the materials. We are still in the exploratory stage in this project, and still working as a team in schools and community projects. We'd like to produce something that is less ephemeral than these boxes for wider circulation.

Brian Wang: Chinese Traditional Brushwork

As you can see the Chinese language system is very different from the European one, because in the ancient form the Chinese original writing came from the script which is related to pictorial or pictures in the caves. And when we study the "Oracle bones" - the rudimentary scripts of ancient Chinese tribes, carved on the shell of tortoise or the thigh bones of the cattle, then we discover the origin and evolution of the Chinese writings even up to now. So this simple ideographic picture is very related to the actual physical shape of the object. And it is very simple to compare with this, for instance, how in the English language as the people's habits change, so they change the spelling.

If you have a Hitler or some dictator who says d-o-g means cat; c-a-t means dog! The next generation will do the same - there's no argument - because everyone remembers that cat is dog. But if a dictator does this to Chinese, and eventually the dictator dies people will stop using it because the shape of it, the connotation is directly related to the very animal, the object; you can't reverse it no matter how many years it takes for the truth comes back again. So this is one aspect of Chinese. But if you say the Chinese character or the written language is only the picture you are right yet wrong as well. Because the pictorial, ideographic Chinese characters are only one of the six categories of the Chinese characters. Because in six thousand years of history Chinese characters have evolved through the original picture form into very different abstract combinations and even different alphabetic combinations of the character, so that's why in the biggest volumes of Kang Hsi Dictionaries - Kang Hsi was an Emperor in the Ching (Manchurian) period - his scholars compiled 40 000 Chinese characters.

Every character, itself, is a word; as some of the simple characters can be only radicals, it is radical to combine them with some other words. For instance the first simple word you can see is that we can do a drawing in the shape of the sun ⊙ and then the moon ☽ . So the ancient people

just saw the moon.

So the introducing of written scripts is a very big step forward in the prehistoric times for the Chinese, while before they used to tie strings and place knots in them to make records and count and there were different styles of knots. This aspect is similar to the alphabet in that they could spell a word with the knots. There are some other ways of conceptions, for instance a tribe wanted to go to war with another tribe; so then the chieftain of the first tribe would ask the messenger boy to deliver an arrow with three frogs. So if this other tribe receives the arrow with three frogs, they know "Ah! This is a declaration of war!"

Arrow means war, and three frogs mean that we meet three days later and we'll have a final resolution, - because in the morning the frogs croak. And this type of concept contributed to the ideographic evolution of Chinese characters. So the simplest picture-form in the first place is just a sun, a moon, a roof, a shape of a man. In the second place this simple picture was by no means enough for expression. So then evolved another series of categories. For instance the new character: 明 the sun and the moon together, meaning "light" or eventually "bright" or "clever". This meaning evolved because both the sun and the moon reflects a clarity and hence this kind of abstract form of words are created.

Then there is another category which are just indicational symbols, for instance, if you say that some things go up and then come down. You have a drawing of an arrow pointing to the direction you wish to designate: 上 (上), 下 (下). If one goes up and down it means retarded: 卡 . These are very early meanings. Another kind of abstract category like a roof 人(宀)and under the roof there is a lady 女 a very dainty lady - this means safety, peace: 安 women under the protection of the roof is peace and safety. Of course, there are some very chauvinistic people who sometimes say that this word means that as long as all the women keep to the house there will be peace. But that is only a joke. Another example, in the English alphabet or some other

language they compose words with alphabets for instance "good" or "bad". The relationship between the "g-o-o-d" and the "b-a-d" and the spelling - perhaps only the top linguist in this country could trace the roots regarding the original reason for the spelling - but in Chinese the "good" 好 is composed by two radicals, one radical is a woman, and the other radical is a baby, a mother taking her baby for a walk 好 which means "nice", "good" or "harmonious". The character of "bad" is a broken cup on the floor 坏. So that was the ancient Chinese way of expressing something "good" or "bad".

Morning in the Chinese character is the sun above the horizon 早 which means it is rising up; so this is another example of it's simple evolution from basic pictures. It goes eventually through six stages, and gets much deeper and abstract and gets detached from this basic form, and when I write these Chinese characters you can see that they get very complicated, some characters composed of three or even four radicals, so this means that there is a rich meaning; and of course you need to know the meaning of the four radicals and the history of each one. Of course it is a very complicated way of expression, so you can see 40 000 Chinese characters in this dictionary, and only a superman or an idiot can or will try to remember all of it. You need the superman's brain, and the idiot's will-power to really remember it. For ordinary people to write or to read you only need 5 000 of these characters, because quite easily two simpler ones can be used to explain the complicated ones.

So this is how the Chinese calligraphy (expressed in Chinese: 書法) in the late Han Dynasty developed. The brush was invented by "Mun Tien" who was a general of Chin Shei Huang Ti the first Emperor of China. Before this was invented the Chinese wrote with a stick trimmed a little bit, and you can see that the people who might have plenty of time on their hands and especially the people who were able to take up literature say 2 500 years ago didn't have to labour and could do this - they could write a few strokes then had to dip into more ink, but a general who was fighting with the Mongolians and who hadn't time to do the trimming is said in tales to have used his beard, and so that is how the brush

was invented! Well there's no historical record of how he invented it, but the truth is that he did invent it by putting a bunch of sheep hair on one end of a bamboo stick and the brush gave him ten-times more productivity.

So in the beginning, of course, it was used for hand-writing and it took a certain time to become an art-form, because there's great mastery or a great training and perseverance to make this bunch of brushes listen to you. In fact when you start, you listen to the brush as the brush goes its own way - worse than children. And it takes you a long time to reverse this process and to make this brush listen to you. There's gravity and you have to use a mental discipline to be able to make this an extension of your fingers. If you use the bamboo end which is hard, the result comes on as you expect it, but if you use the brush end which is softer, you always loose your expectations. So how to make it correspond to what you want is the progress of your discipline.

There's a lot of traditional ways of expression; so we have the art of calligraphy. The calligrapher is also involved with the different state of changes and different styles of strokes and the different styles of expression. If we go to the Chinese system of language we can see that Chinese calligraphy and painting are twin brothers. So if you see the Chinese landscape painting there is also certain calligraphy on them, because it is one of the essences of Chinese art. Inside the poetry there is a painting, inside the painting there is poetry, inside the poetry there is calligraphy, and inside the calligraphy there is painting and poetry. If you should see a masterpiece in a Chinese museum there will always be a trinity of these three elements.

This type of brush and the ink is one of the forms. When I was a child my friends and I could not afford to do oil paintings, but in our country if you have brush and ink, you can do Chinese painting. The brush technique provides the cheapest form for the Chinese population to express themselves in art. A poor boy, for instance, you can become a very good calligrapher - a good painter - because you don't need to spend a lot of money. Now I hope that I have given you a reasonable amount of knowledge. A good brush will

have the hair trimmed. There are different types of hairs sheep, wolf, rabbit or a mixture between rabbits and chicken because of the different elasticities and sizes.

Now the ink is from inkstick which has to come about from burning pine wood and grease; the essences of the grease become smoke and powdered into the metal collecting tray. The good pine tree has lots of grease and it smells very nice as well. You grind the inkstick against a stone with water. You need a special type of stone which is called "chin she" and it's a dark greenish stone and it is not very common. If you have an ordinary piece of stone - marble or glass - and you try to grind on it, first it's too smooth and there's no friction so that you don't have an efficient ground-up ink. And another thing is that "chin she" holds water and it doesn't dry out quickly so that when you grind it you have a sufficient retention for the ink. And other stones won't hold the moisture and they'll dry out too quickly.

Question: Can you easily buy all of this stuff?

Answer: Yes, now you can buy it easily, but of course you pay about six times as much for it in London than you would in China!

Question: Are you using special paper?

Answer: Yes, I should introduce this paper - it is called rice paper. This is made from a type of weed called "Siuen" it is a special type of weed similar to the stalks of wheat after they've been dried, but the tissues are finer and much longer, so this makes it very even so that when your brush travels on it, the water, more or less, spreads a little bit no matter how thick the ink is. If you use an ordinary piece of paper you will find that the water spreads in the direction of the tissues. There are also different thicknesses and different colours, some are much darker than this or brighter.

Brian Wang Demonstrates

The first thing that I will do is to introduce the basic strokes. The first stroke is just a point ` now you can see the spread of it. The next stroke is a horizontal one

In each stroke there is the beginning, the continuity and the end. Another stroke is a straight arm 丨 now together with a variation of another type of ending 乀丿𠂉

Question: There are special names for these strokes?

Answer: Yes, in Chinese there are, but I just don't remember how to translate them into English. There is a sound, but it would need specialists to translate them. There is another stroke that goes sideways.

Question: How does this tie in with how a child might learn to write? Would this be the first steps?

Answer: Yes, for instance, I started when I was four years old, and my father had various series he used in teaching me and I practised on these - patience is very important - and my father had a cane.

These strokes are not an accident - you have to do it each time. Some people think that it's an accident. You have to be 100% accurate each time! Each time is a pressure release, and your speed will increase.

All of these different types of strokes compose all of the characters. Now I'll do a few characters in the different styles of the form. I'll do a few variations on the formal style.

This style - is often called the 'tomb style' - like when people carve on the tombs of the dead, and do the poetry of the eulogy or obituary and this type of style is much more impressive when carving on the rock of the tomb.

Basic radicals have sounds, so that you remember that they are simple characters, right? I'll show you an example. This is a character "water" 水 and it comes from this one 氵 Now these three dots originally meant water - water drops - so this is a radical and something to do with water, but how do you pronounce this simple group with water, this is the part of the function of combining another radical, "leh wang wang": the tears coming down 泪 and is for tear, the radical is something to do with water. I'll do another example 河 this is pronouced "Her" which means "river" you can see something related with water, and this radical 湖 here means "lake", the fire radical 火 originally came from flame.

Question: Is there a difference in the "tears are coming down" that you said before and saying the "raindrops are coming down"?

Answer: Yes the water itself, originally, is related to three things, now you can see this, 水 then this was first habitually used in the ancient forms to describe a flow of the river; eventually it became used for water. 水 Now what happens, this radical used three points related to water, 氵 but these three lines now relate together. So this is probably how the earliest Chinese pictorial forms came about. Now where does the rain come from? It comes from heaven you see, in certain poetic ways. If you have a romantic poet ..... 雨 the calligrapher can express a lot of things. You can buy a book of Mao Tse Tung's poems and you can see his calligraphy and you can see the way that he expressed himself. You can see different expressions in cursive styles.

Now I'll do a piece that is an interpretation of calligraphic ways. So for instance what I have done with this one which is a piece of a phrase which means literally: this is to draw 抽 and this is a knife 刀 and this is to cut 斷 water 水 which you have already seen, this means flow 流 This is a verse from a very famous poem which means the more you cut or dam the river the more it overflows, and the more you drink the better; the more the worries go.

In calligraphy you arrange a stroke within a character, as well as the whole lay-out of the whole thing. So this is the creative part of the whole piece. In the extension of the use of the brush, in a very popular way or in a very natural extension of the manoeuver of the brush one is able to change form into some other usages. The Chinese haven't been very rich, in the past, and the ink was not probably very good.....

If you have a piece of art work and you make small mistakes you're not going to hide it, there's no painting that's perfect. It's part of the integrity of it.

Further details may be obtained in "Chinese characters, a simple introduction" by Brian Tai-Shen Wang, available from the author price 60p. 119B St James's Street, LIVERPOOL L1 5HA.

Errol Lloyd - Illustrating childrens books from a multi-cultural angle

I'm a painter and an illustrator as well as a poet, but this was not always the case. I came here as a law student in the 1960's and that was my former area of study. So in some respects I was quite a privileged person and the plan for me was to finish my studies and go back home. But while I was here, I became more and more involved in some of the needs of the black community. One of those was the need for some kind of visual expression and this in turn stems directly from the kind of history that people from the West Indies have had. You'll always find that when dealing with the West Indies it is very difficult to get away from the whole attitude of slavery. For instance, a while ago you have been listening to a talk on Chinese Calligraphy and there would have been very little tension about the whole question of race and so on, because this is an established art form that is recognized and doesn't create any problems. When one is dealing with the Caribbean there's always that tension in the background, in the history of the relationships between the blacks and the whites. So when you have a group of black people that form a minority in your country then usually it is accompanied by certain problems, and that also has had its roots in that early experience.

Now you will find that these problems relate very closely to culture at all times; it relates closely to music, to dance and to any form of cultural expression. People can quite often find that it creates certain barriers. Although there is therefore some resistance to these expressions, you will find that there is an art form. In the field of music for instance, it is generally accepted that black people are fairly good at creating music and it's part of the national scene in a way, because people are accustomed to turning on the television and seeing black performers creating their music - people even dance to it themselves and buy it, and think of it as part of their whole 'thing' as well.

The same is true, I think, for other art forms. When one comes to the visual side of things, it's not so easy to identify that aspect because it is not so readily accepted. I think that if I were to ask any of you here to name one or two famous black painters or great black artists, no one would be able to tell me any names, because the feeling of course is that they don't exist at all. I think that there must be some reason for that, and I'm not sure what the reason is, but I think that it is one area where resistance has been shown. So that's the problem as I see it. It had some influence on myself as an artist because I felt the need for expression. In any case, people were coming to me and asking for cover designs and so forth, and so I gradually became involved in what I now think, when I look back, in satisfying some of those basic needs. Consequently, I am a self-taught artist, I didn't have the opportunity to go to a proper art school to learn certain skills and in some respects that might be a good thing. My whole development might have been more sensitive to the actual needs of the black community rather than in satisfying other needs - different needs - because I know that it's very easy when you go to art school, you become a part of the whole metropolitan art syndrome where galleries and museums and things like that, are the deciding things in what artists create. It can be very pleasant, with no tensions and so on; people can create work that looks like the work of other artists. It is very much a metropolitan, international kind of art; unfortunately that is not what my work falls into.

So I became involved in painting and out of that painting I became involved as time went on with illustrations. Most West Indians, when they come to this country - or when they came in the 50's and 60's - had an idea of staying for a short while, and having made a big fortune to return to set up home or whatever and retire. But that had not really materialized; most people who came here are still here, and what is more, they have children who in turn need education and all the other things that a child needs. And that, in a way, has created something of a problem for schools. It became apparent, certainly to West Indian parents and to a lot of West Indian children as well, and to some teachers,

BEST COPY AVAILABLE

Plate 5: 'Waiting' by Errol Lloyd

Plate 6: 'My brother Sean' by Errol Lloyd

that these particular groups of people needed materials which didn't exist or weren't available. Because of the problems I outlined earlier, West Indian children needed to have a sense of security, a sense of identity, and a sense of belonging; and those are the things which the schools were not able to provide because the materials were not there. Gradually more and more groups - action groups, parents and teachers - began to make those needs felt. I think that there's been a fairly good response from publishers and the people who are responsible for supplying some of these things to the schools. We've reached the stage, today, where a lot of progress has been made and a lot of the books have started to appear. And that is where my involvement lies, in the whole business of education and of supplying those needs. I was approached by a publisher on the basis, in fact, of some paintings that I had done and asked to illustrate a particular story by a woman called Petronella Branburn from Surinam. I think that was one of the very first books that dealt with the whole business of black children here in Britain. That was only seven or eight years ago, and that gives you some idea about how recent the whole business is.

What I plan to do is to show you some slides and to elaborate as I go on - on some of the technical problems which I faced. When the slides are on, people tend not to listen and want to see the pictures, I won't argue with that because that is my area, and I'm glad when people want to look at them.

<u>On to the slides</u>

* This is a painting which I did about ten years ago which coincided in a way, with the kind of ferment which existed among black people in this country for some kind of expression for an identity which was different from the rest and which was related to the African past which could stimulate some kind of pride in what you have. I know to some extent that this is not particularly successful in this painting, but I know at the time there was nothing like that around. Most anybody who's involved with education will know the kinds of arguments why this was necessary. Many

* See Plate 5

black people have, more or less, white values of what they should look like and this related to straight hair and the kind of clothes that people wore and generally the whole range of expression. One of the ways that you could challenge, I think, was through painting and I know that this wasn't an isolated thing on my part, because many other people in various other fields were expressing something quite similar. This kind of painting would have coincided, as well, with the first fresh demands for the things in school which affected this kind of consciousness of self. I think also that there's a deep psychological need with most minority groups, if they feel sort of threatened or if they don't feel as secure as they would like to, they actually try to develop an identity which is exclusive to themselves. That, I'm sure too, is part of the cult among a lot of young black people in this country to either become Rastas or to separate themselves through their dress or their manner of speech.

Now for instance I did a book cover which delves into the whole business of education and West Indian children. One of the problems which was faced at the time by West Indian parents, was seeing their children placed in schools for the educationally sub-normal. Many parents thought that this wasn't right because at home they felt that they were dealing with a normal intelligent child and were quite upset when at school this child was placed in a class which was below their true capacities. One of the strange things - the school that I went to in Jamaica was a boarding school and attracted children from all over the Caribbean and a lot of those children who went there were actually white - a lot of the white ones were actually well-off and had businesses and so on, and strange as it may seem a lot of the children whose academic performance was at the bottom, were the white children. It was nothing to do with their capacities, it was just because their parents were well-off and they were not motivated in quite the same way as the black kids at the school were, as their parents tended to be less well-off and they had to do better in school in order to get somewhere. I remember feeling that I'd grown up with seeing black children doing quite well in school, so when I was ex-

posed to this kind of problem where black children were categorised as sub-normal, I didn't think that it was quite right.

This is a poster/painting that I did at that time. You can see the whole nostalgia for that something 'back home'; you can see that it's not really based here - it's someplace in the Caribbean. That is also part of the problem which a lot of people face in this society - a lot of people from the West Indies, that is. One problem is actually to accept the notion of being here in Britain. You find that a lot of the cultural expressions really have to do with the part of the memory which means to be somewhere else.

Another feature of art of the West Indians here in Britain is that it tends to be figurative. That, in a way, is also related to the whole problem of wanting to express something about one's own condition, rather than just simply dealing with art for art's sake. It's a problem which you will find that the average English artist doesn't face. The average English artist can be concerned with purely aesthetic matters or racial or anything to do with that sort of thing. That approach can be very satisfying, in fact ideal, but is not an idea that everybody can partake. Certainly from my point of view, I wanted to make some kind of contribution that I knew existed.

Also, you'll notice that in the paintings, I'm trying to explore some of the motifs and the symbols that you'd find in African art. Now this is something that the average person from the West Indies does not concern himself with. You'll find that there's a modicum of interest in things of that nature in the Caribbean. But again, when you're in a strange country you feel, to a certain extent, that your identity has been negated, you feel that you have to look around and look at your own set and see what its old roots are and try to draw from those, try to build up an identity which relects that past.

This is where I started as an illustrator of childrens books. I still had very little skill in that area; I had to face the problem of scale - having to scale everything down in coming to terms with society around me. It's very easy as an artist, to get lost in your own tunnel world and you can shy away from concrete reality, most of us try our best to get away from reality. This is when I tried to deal with the problem of creating childrens books for children here. It's not always easy because I found especially with this book, that I didn't know very much about the whole school scene at all. The first one that I did wasn't very accurate in terms of what children to wear to school and so on.

* This particular story is about a little boy who wants to go to the nursery school so that his sister can take him to school. You can see my own particular limitations as an illustrator here because I haven't shown the sister or mother, I've tended to focus the attention on the child who is obviously the main thing in the story. In a way it compensates for the lack of technical skill because the attention on the child is very much focused on the emotions of the story - the child wants to go to school and he's happy to be going.

One of the problems here was the actual relationship in a school between black and white children. I had to put my mind to that nd it may sound petty, but if you are an illustrator and you want to create that aspect of the school, you want to reflect reality. One of the things that I did when I was working on this book, was to go to a nursery which was run by a friend of mine, and to take some pictures of the children with a camera. It's not only technical data, so that you can do chairs, toys and background material; it is so that you can see what the children look like. Consequently, if you look at that page, you can see that it reflects to some extent a multiracial, multicultural society. You will find quite often that most of the people who were talking about multicultural societies, were in fact people who stood to benefit most from being recognized. Although when I did that book, I don't think that the term multi-

* See Plate 6

cultural was much in evidence, it has been more recently that people have been coming to terms with the situation. As a result most of the minority groups, Indian, Chinese, West Indian were saying "Look this is a multicultural society and we can't go on like it isn't". But I think that it needs to be recognized that it is not simply in the interest of minority groups to be recognized, I think it is to the advantage of everybody. The problem of minority groups - is that it is very easy to pretend and sweep the problems under the carpet and hope that they will go away. Once one takes the stance that people are not going to be repatriated or gotten rid of, then the needs of those minorities have to be faced.

Most of those children, in fact, that I've put in that picture existed in photographic form in front of my eyes, they will have to forgive me if they saw what I did with their faces! By and large, I tend to draw from things that are in front of me.

Lots of toys - one of the technical things - I wouldn't say that it was an innovation, but because of my problems here, I wasn't afraid to put one child on a page all by himself.

*This is another book that I did on a character and I was responsible for the story-line. They're getting ready for the Carnival. Carnival is another area that a lot of people are nervous about. Mainly because the annual events that centred round Carnival here and in Trinidad - where it first started - for some reason or other represent some sort of spirit, which goes against the grain, in a sense, a letting down of the hair, an escape! For a few days people dress up into costumes that they like and get away from everything, in the context of Trinidad, it is like a massive psychiatric thing where people unburden themselves for a few days through excessive drinking and excessive dancing. A more familiar concept in European terms would be that of Baccanal. I think that many of you would be surprised to discover that, the Carnival in Trinidad was started by Europeans during the slave days. The black slaves were not allowed to take part in Carnival because it was a white preserve. Over the years, they more or less had to fight for

* See Plate 7

the right to take part, so it's always been associated with that sort of conflict. So I thought that this would be a good subject for a story. Not only because it would interest children to have pictures of costumes of animals and to see dancing and so on, but it would also give me an opportunity to do something which might be of value to the children of their own cultural identity.

The main character - she's not very happy, she doesn't have a costume - so as the others marched off to join the Carnival, she sat down and cried. Then her friend arrives and persuades her to join the Carnival. She is dressed as a Fairy Godmother, so not unnaturally the role that she plays is of a Fairy Godmother. She tells her friend that she'll turn her into a frog if she doesn't go, but if she does go she can be the Queen of the Carnival. Her friend is not amused and says to her that she is not really a Fairy Godmother because she does not even have a want. Her friend tells her that there is lots of magic about, so off she goes to join the Carnival.

There are costumes, clowns, teddy bears - the lot! So I think that children might find that interesting regardless of where they're from. One can say a lot through the costumes about the various societies and cultures that are on earth. The Carnival in Trinidad is really a gigantic affair; some people spend the entire year planning for it, the minute one Carnival is finished, they start creating costumes for the next. It's highly organized, and it is industrial. People plan to join bands that may have budgets in excess of £20 000. I sometimes wonder about it, whether so much energy and creativity should be spent on something which lasts for such a short time. The minute it is finished - it is discarded. People don't have museums where they can put costumes that might have won a prize.

Question: Sorry, I think that they do now.

Answer: Well, that's very good news. Most societies have an interest in preserving their past and it becomes more interesting, of course, with the passage of time.

BEST COPY AVAILABLE

Plate 7: 'Nini at the Carnival' by Errol Lloyd

Plate 8: 'Nini on Time' by Errol Lloyd

The next one that I did was much more relevant, I think, to this country. Most of the material that I got for this book was from the Camden Town area that I lived in while I was preparing the book. What I used to do was to get hold of a camera and put it around my neck with a strap so that it hung loose, and without people realizing what I was up to, I was photographing what they were up to. I was gradually building up a collection of slides. There's hardly anybody there who doesn't exist in reality.

* There's Nini again, and her friends and they are on their way to the zoo. They've just missed the bus. It is very difficult to create a childrens book if you are black and in this country, without it attracting the label of being multi cultural. The need, as I explained earlier, exists for this kind of material and very few publishers, I'm sure, would be prepared to accept a book from me which was to do with rabbits or animals in general, simply because there are so many other illustrators who can do that sort of book perhaps much better. So this raises the point in trying to provide some of those materials which don't exist and which are needed. Although, I think, that what I have done, really, is to look at a society in which I live as if my eye were the camera. I feel that anybody should be able to do that. It shouldn't be left to a black illustrator to deal with that. But anyway, I'm quite upset about that, it is something I'm more aware of really, because it is something very close to my heart; so therefore it is likely that for some time, this is the sort of book that you will get from someone like myself and from most black illustrators. You can see that the population in the books is a majority of black in the business of counting numbers. It's a problem for me too as an illustrator, I don't want to exclude black images from the books that would be reassuring, at the same time I want to keep some kind of balance. This book was set in a part of England where you'll find very few black people, and even in London I could have chosen an area like Brixton where a higher percentage of the people are black than I have shown here. Then of course that might distort an overall reaction, so you can see the sort of problems I have to deal with. In a way it shouldn't be necessary, and

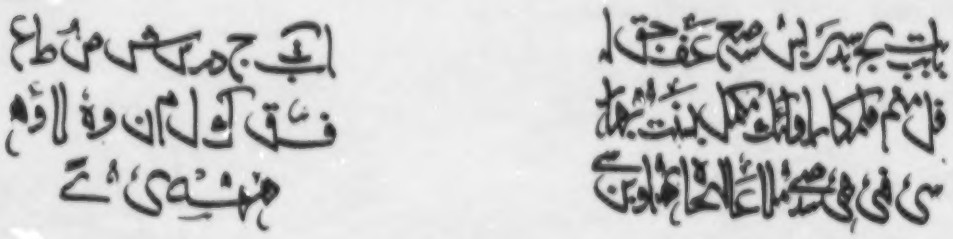
* See Plate 8

I found in fact that as the book went along I was less and less aware of that whole problem because I just couldn't be bothered. I just tried to relect what I saw; I was, at all times, relying quite heavily on photographic material.

Composition is a big problem when dealing with a large group of people. Should I put a white child in, would it be unnatural? There's so many times when I've walked down the street and I've seen black and white children together. Why should I not try to depict that at the risk of being accused of trying to create an idealistic situation, trying to create a book that would attract the label of multicultural. So it is not as simple as all that, there are problems all around.

C S Chan: Islamic Decorative Calligraphy

One thing about our type of calligraphy is that you haven't to buy anything. As one of the speakers, Martin Rewcastle, this morning talked about the Bangladeshi boy who was very good at art, similarly Pakistani boys are marvellous and over the last couple of decades they have evolved a national style of writing. I'll show you some of the work that I have collected from those boys. Incidentally, at Sidney Stringer Community School in Coventry we have produced a lot of materials: letter sets in Eastern languages that will cover all the Indian Sub-Continent, Urdu, Hindi, Pushtu, Farci. We have ten different type faces.



Urdu Alphabet by a Pakistani boy

One of my collegues uses old English letter sets to do his titles. If he uses the English letter 'E' and turns it upside down it makes five or six letters in the Indian languages.

Old English 'E' Panjabi: 'GOD IS ONE' Panjabi 'Hot'

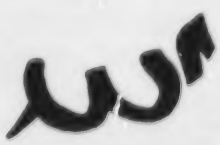
One type of calligraphy is classic, which is used alot on buildings, and the other is cursive. The Indian teacher of calligraphy teaches about the ingredients of calligraphy; how to prepare the ink, how to mend the pen. They put a piece of cloth in the ink well so that you don't get too much ink on the pen and you only get enough to do certain things.

Now, this is one word. The scribes who used to write all of the texts used to complete the body of the text first and then did the headings. This is how they did it. They did everything with the same pen. When the text was complete the point was made bigger by cutting it. The last thing done was the headings - then the pen was thrown away. For Panjabi, Hindi and Sandskrit you use the same pen, but it's used in a different way. If you make an angle of 75 degrees towards you right it will write Urdu, Persian - every script of Arabic origin. You do it the other way for Sanskrit, Hindi, Gujarat, Panjabi and Urdu. To make the pen more flexible, you rub it on a rough surface to make it thinner and therefore it bends more easily.

Pen preparation (angle is cut and ink resevoir is made)

Right, I'm going to do some Hindi now. This is 'Om'. If I write 'Om' sideways it becomes 'Allah' and I add a little bit there.

Hindi OM



Arabic Allah

Sanskrit means cultures and I'll do Sanskrit.

यास्ते नेहस्त्रा३ऽषवः परानाभगवोवप २ विल्म
न्यनुः के पर्हिनोविशाल्पोवाणवाँ३ऽएउत ३
नैसन्नस्यघाऽइषवआभुरस्यनिषङ्गधिः ४

Hindi Sanskrit

It makes a lot of difference to the children in India if you put a small descriptive caption on the English books that are sent back home.

In our Further Education Programme we didn't get many Asians, but since we have put the brochure in Panjabi as well, they have started coming in.

My native language Panjabi only recently became officially accepted. I have written a book called 'Panjabi Calligraphy' which is still in manuscript form but should be published this year by the West Midlands Arts Association. It is a comparative study of calligraphy in the world, in Panjabi.

My field is folk embroidery and we have done quite a few exhibitions and collected quite alot of material about embroidery.

Question: Do you know why this script seems to be hanging from a clothes line?

Answer: Yes, except for Gujarati, the classic Panjabi and Hindi Sanskrit are continuous, no breaks for individual words. We've got Panjabi on computer printing and I have designed it. It has been accepted but it's not on the market.

Question: What I find is that it looks very strange. Did you find when you first looked at English that it looked strange?

Answer: In my case there was quite alot of English around when I was small.

Grace Hallsworth: Story Telling

'The Magic Pot'

Anancy was troubled, there was nothing left on his farm but a few stalks of corn that had dried up long ago. Anancy looked to the East to the West, to the North, to the South. There was no rain. Month after month the drought was like a monster sucking the life out of every living thing and leaving it to shrivel and die. Anancy took the path through the forest until he came to the river and there he saw a most beautiful pot. It was adorned with curious symbols and on the inside it was like polished stone.

'In all my years I have never seen such a pot,' said Anancy. 'Surely this was made by a skilled magician.'

'Indeed, you are correct,' replied the pot. 'I am a magic pot, although I can't imagine now you came by this knowledge.'

'What a stroke of luck,' said Anancy. 'A beautiful talking pot. You should fetch a good price in the market but first, what is the meaning of these symbols?'

'Fill the pot,' said the pot.

'Fill the pot!' said Anancy in surprise, and before he could say more, the pot was filled with delicious fish stew. Anancy wasted no time. In a thrice he'd eaten every drop, bones and all, and licked the pot clean as well. 'Ye gods and little fishes,' said Anancy, 'That was a meal fit for a king. How often do you perform?'

'As often as you wish,' replied the pot. 'But, there's one thing I must warn you. On no account must you ever wash me, or I shall never provide another meal.'

'Agreed,' said Anancy at once, for he was quite lazy and had no intention of washing pots. In fact it suited him perfectly because it meant that he could keep the pot hidden.

He hid the pot underneath some bushes a little way from the house where no one would find it. And every day he pretended to take the path through the forest to the river but as soon as no one was in sight, he would creep into the bushes and stuff himself with glorious food.

Meanwhile Anancy's wife and children ate their usual fare of powdered yams. And by the time that it had been shared out, they'd just each had one spoonful. At night Anancy would return home and partake of this meagre fare, just to avoid suspicion. One day Tako, the oldest son said to his mother, 'I think Papa is up to some of his tricks. See how he gets fatter every day? And yet he eats the same as we do.'

'Child, hush your mouth,' scolded his mother. But she began to watch her husband very carefully. She marked the path he took and one morning she got close enough just in time to see him eating from the pot. She went back to the house and spent the day thinking about what she had seen. When Anancy arrived back home that night she greeted him as though nothing had happened. She put his dish of powdered yam before him and not a word did she say about the pot. But early the next morning, while Anancy was sleeping, his wife crept out of the house and went to the place where the pot was hidden. She examined the pot very closely; she looked inside the pot, she turned the pot upside down. As far as she could see it was just an ordinary pot, with strange carvings on it. So, she took it down to the river and washed it inside and out.

'Now,' she said, 'to market we will go.'

When Anancy woke up and found his wife gone, he was not surprised because she often left home early to forage in the forest for food, besides his mind was on curried goat that morning. But, when he got to the bushes and found no pot, Anancy could not believe his eyes. He rushed around in a frenzy uprooting shrubs, digging holes, beating leaves off the trees. There was no pot. Maybe it went back to the river, thought Anancy. After all, it is a magic pot. He went to the river - no pot. Finally he gave up the search

and returned home. There he found his wife with a basket full of seeds and crops for planting and a cage full of chickens.

'Wife,' said Anancy in astonishment, 'how did you come by all this?'

'Oh ho!' replied his wife, 'It's a long story. Last night I dreamt that a beautiful pot was hidden not far from the house. So early this morning, I got up and went to look for it. And find it, I did. But alas, there was no food in it. Still it was a beautiful pot.'

'Well,' said Anancy, 'what did you do with the pot?'

'I gave it a good washing. I took it to market and I sold it for a good price,' replied his wife. 'And of course that is what the dream meant. For when you have dug the farm and planted the crops and fetched the water from the river to help them grow. We will all have food. And plenty of it.'

But do you know what hurt Anancy most? It was that he could never berate his wife for getting rid of a beautiful magic pot.

Cultural Pluralism,

implications for teaching arts in schools

an article by Horace Lashley and Tania Rose of the Commission for Racial Equality, December 1979.

1.1 Cultural Pluralism

It is now a more or less accepted fact in Britain that we live in a multi-cultural society. It is also accepted that in the field of culture we are not working towards the realisation of the "melting pot" ideal adopted in some multi-cultural societies. The concept of the cultural mosaic is considered to be a more acceptable aim. Wtihin the mosaic concept all cultures have equal validity. In Britain however, we tend not to talk so much of the mosaic concept as of "pluralism". The two concepts are effectively synonymous.

1.2 Ethnic minorities in schools

The last available D.E.S. statistics (1970) indicated that "immigrant" pupils formed 3.2% of the school population in England and Wales with critical concentrations of over 20% in a number of Local Authorities. Within individual schools in certain LEAs as many as 50% of pupils were from immigrant backgrounds, and in a few concentrations of over 90%. Yet the presence in such numbers of children from ethnic minorities, who very often had extreme contrasting culture, was not considered to warrant any serious consideration with regard to general curriculum development in the schools. Their needs were seen merely in terms of (i) intense language exposure and (ii) behavioural correction under the guise of education subnormality (ESN). During the period of curriculum development in the sixties and early seventies, the ethnographic changes which were taking place within the inner areas of the major cities of Britain were not recognised as a phenomenon worthy of any other educational consideration.

1.3 The need for curriculum reform

For many years now some teachers have been concerned about the general level of ignorance in schools of the cultures of their ethnic minority pupils and the possible harm that this ignorance might have on the education experience of those pupils. Reformers in education such as Eric Midwinter also talked about the need for the curriculum to reflect the wider social changes which were taking place in British society quite apart from the ethnographic changes. He considered a great deal of our education as irrelevant, and argued that as a result, children in the school were playing truant with their minds, they were opting out with their heads. In this connection, the needs of children from ethnic minorities merely highlight other factors indicating the desirability of curriculum reform. Yet most schools have failed until now to take advantage of the enormous diversity of cultural and artistic experience that ethnic minority children have brought into British classrooms, and which could be utilised to increase the relevance of much that is taught. In their homes people from ethnic minorities are endeavouring however to keep their traditional cultures alive. But if this activity continues totally separate from the school, the already existing dichotomy between home and school will be increased. We have been warned of the dangers of this process by numerous researches as well as educational writers. The school mustplay a leading role in bridging the gap: by so doing the school will show that it appreciates the values that the children have brought in to the school system. Ethnic minority pupils will also have their self-image improved. It is hardly necessary to add that a poor self-image can considerably impair the learning capacity of a child.

1.4 The importance of the arts in curriculum reform

The arts that ethnic minorities have brought with them as part of their cultural heritage are as intergral to them as their religions or their languages.

Some aspects of these cultures are thousands of years old, have stood the test of time and have repulsed many severe attacks from other cultures which it was attempted to impose them during the colonial period. The curriculum of

the school which continues to ignore or deliberately to exclude these art forms will bear a heavy responsibility for the development of a poor self-image on the part of many ethnic minority pupils.

2. Arts Education

2.1 The status of arts education

Schools dispense education under their own terms. In so doing, they have the power to do a disservice to their pupils by ignoring their own environments. In arts education in particular, this disservice has been particularly pronounced, and the art forms of non-Europeans have suffered most of all when arts subjects are not considered "important" and doing art or drama or music is not seen as "work", when activities which are done purely by the hands are not as highly valued as activities which are thought only to use the brains. It is not surprising that in many schools arts education has a low status.

Moreover, arts education within our schools and many other educational institutions has not been such as to stimulate creativity. There has been a fair degree of rigidity and obsolescence in its structure. The arts have been some of the most puritanically treated of school subjects. A Victorian education ethos has prevailed in much arts education which has not been conducive to the release of creative potential. Pre-school education appears to be far more prepared to realise creative potential than Junior school, while the Secondary school seems totally to destroy artistic creativity for the vast majority of its pupils. At the primary stage it is still possible to use the child's natural creativity and sense of freedom to produce works of total self-expression. This becomes less easy at the secondary stage, when more often than not pupils feel constrained by the rather formalised structure of art lessons.

2.2 Definitions of art

The arts education curriculum has been kept in a strait jacket by definitions which for centuries have determinded what art is and what culture is; what is acceptable as "civilised" art and what is to be considered "primitive" art. Art and the practice of art has been made the exclusive preserve of the small number of individuals who may be classified as professional artists, writers, poets, painters, musicians or dramatists. In the process the appreciation of art has become an expression of "high" culture, and only the so-called educated man is deemed to have the power of continuing to determine the criteria of art appreciation. The mass of ordinary school children are fully aware of the framework within which art is defined. They are consequently quite clearly able to assess at an early age whether or not they have any chance of becoming an artist. Schools have become victim of the "high culture" definition of the arts.

This exclusivist attitude to the arts has been used to categorise and classify the arts of other countries. In the case of most non-white countries their arts have tended to be designated as "primitive art"; art forms which allegedly have not in any way contributed to the development of western European culture.

2.3 The growth of non European Art Forms

Recently there has been evidence of some growth of interest in the cultures of the New Commonwealth countries from which the vast majority of Britain's black immigrants have come. This has made it possible for people to accept more readily non-European art forms and cultures. One reason for this may be the recent growth in popularity of "community art". Another reason must be the presence in Britain of large numbers of ethnic minorities. There is also the growing acceptance of the idea of cultural pluralism. In addition there is a determination among ethnic minorities to retain as much as possible of their cultures at all costs.

Many of the art forms newly-introduced into Britain have survived intact for hundreds, and in some instances thousands of years. They have escaped the instability, the tendency to upheaval and the short life of fashion which has been the experience of most western art forms and movements. Yet these art forms have retained the natural liveliness, movement and colour that characterised them in the countries from which they originated.

These art forms are gradually filtering into our schools.

2.4 The perception of non-European art forms

The designation "primitive" has been commonly applied to describe most non-European art forms. More recently we have replaced the term "primitive arts" by an equally obnoxious - if convenient - term: "ethnic arts". But nobody seems sure what is meant by this term. Are "ethnic arts" in some fundamental ways different from the other arts that Europe has been prepared to accept as such for centuries? Is "ethnic" art a specific art style which can be used in the same breath as "cubist","impressionist", "expressionist" or "baroque"? The truth is that Western education values have engendered such a degree of cultural imperialism that a grounding in Europe is still seen for the most part as being the essence worth in any art form.

Comparatively recently, attempts have been made in Europe to give credit to the extent of the contributions made to recognised art by the tradicional art forms of Asian, Africanand other Third Worlk cultures. Nonetheless, there is always an overtone of ethnographic curiosity in these attempts. Exhibitions of non-European arts have significantly questioned the myth of their supremacy. These exhibitions have highlighted art treasures and work of importance, many of them created many thousands of years ago, very often long before similarly sophisticated art forms had evolved in Europe. In spite of this, these exhibitions are presented as anthropological exercises and not purely as art exhibitions. Similarly other art forms such as the music, dance and drama of non-white cultures have been treated more as curiosities than pure art.

3. Third World Art Forms in Schools

3.1 Ritual and art : Masks

The retinue of rituals which the ethnic minorities have brought into Britain also has the technologies and crafts necessary to sustain them. Some have resulted in the development of particular instruments and other implements concerned with the performance of cultural rites. Special forms of music and dance and song have been devised. Many of these rituals are concerned with fertility, harvesting, life, death, birth, worship and a host of other aspects of the interaction of people with their natural environment.

Masks have played a significant part in the rituals of all human societies. The psychology of man is such that the term "to hide behind a mask" has a historical significance that it is old as man himself. Masks have been used to express joy, to create imaginary and illusory personages, to create expressions as well as to hide existing ones. They have been used in drama and dance, in the administration of justice, and as essential part of religion and folk medicine. Masks have been made in various cultures of various materials: wood, metal, clay, vegetables and paint. Virtually any and everything that could be had from the particular environment was used in the making of masks.

Mask making has always proved to be an enjoyable activity in the classroom. But the making of masks can be linked with other art activities i.e. drama, story telling, music and dance. Mask making may involve not only creativity but also the opportunity of learning about symbolic values and abstract subjects like the role of law.

3.2 Three-dimensional art

Non-European forms of sculpture have much to teach about the history, geography and religion of the people who made them. In pottery also we can take account of the multi-cultural nature of the subject. Pottery has been popular in recent years within arts education. This should make it easy to look at and learn from the pots of other cultures. Pots are perhaps the most basic item in any society. The art of pottery has been significant in most if not all pre-industrial societies. In some of these societies the potter was a man of great civic importance. In other societies, many families made their own pots and utensils. Pottery has been used by archaeologists to identify societies, the periods in which they lived, the technologies that existed when such finds were made, and the form of social organisation of the society. It is therefore a useful exercise for the school to look at the various methods that have been used in pottery before the introduction of industrial technology in the making of household utensils.

3.3 Music

The school should pay more heed to the existing multi-cultural nature of many forms of popular music. Most of these popular forms have been created by the fusion of African (and now of Asian) music with European music. Musical intolerance can be prevented if a school exposes its children to a wider variety of musical forms and does not itself reinforce tolerance by virtue of a single-minded approach to music. The classification of "good" and "bad" music should be open to far more of a culture-free judgment than is at present the case. The school could serve a far more important educational function in preparing children to identify forms of music to which they are exposed and which they find relevant, rather than to subject them to types of music with which they often apparently, feel they have nothing in common. When a school excludes some forms of music it is indicating to its children that such forms are not good enough for the school.

"Music making" in the school can help not only in the advancement of musical tolerance but also in creating a greater understanding of other cultures. Music can take two forms within the school; on the one hand the construction or invention of instruments, and on the other the playing of such instruments and the composition of music for them, which is bound to involve a considerable amount of experimentation. So far music-making has been mainly done in the Primary school. There is no reason whey the secondary school should not venture out into this field. The opportunity should be given for youngsters studying music seriously to compose and to have their "test piece" on instruments from non-European cultural backgrounds.

3.4 Dance and other visual arts

It has already been excitingly demonstrated by children at school in Essex, that you do not have to be African to be able to perform the ritual dances of Ghana. And wherever any of the many modes of Asian dance, whether classical of folk, are taught both European and West Indian children seem to find no difficult at all in learning them. Here again, the dance involves an introduction to new concepts of history, religion and mythology. And we should not forget the music and dance and drama of some of our oldens minorities: the Poles and Ukrainians and the Cypriots. The revival of interest in Chinese lion dancing now one of the popular ofstreet spectacles in the country, was begun in a school in Aberdeen. To mention only three other intensely visual art forms: mime, puppetry and calligraphy from the Third World countries can all find a place in the school curriculum.

3.6 The written and spoken word

If the school curriculum is more closely to reflect the multi-cultural nature of society there is a need for the literature and poetry of black authors and

poets to be taught. This applies equally to Afro-Americans as well as writers from the Third World and British blacks.

In addition to the written word, the oral tradition has much to offer. Calypso envolved as a folk art form for relating events and transmitting news. It is based on the "story-telling" and social comment characteristic of West Africa. Poetry is a central part of calypso composition. The more perfect the rhythm of the poetry the more lucid the rhythm. Another characteristic of calpyso is spontaneously composed music.

Finally, there is the vernacluar literature of the West Indies: a literature that is much older than Chaucer's literature, that still lives and sustains the cultures of many of our ethnic minorities.

4. Implications for the School Curriculum

4.1. Clearly the value of introducing the arts from other cultures into schools will not be fully achieved except in the context of a thorough -going reform of the curriculum involving the way that- other subjects, notably history and geography are taught. Nevertheless there are advantages for the pupil - and for society - in making a start with the options available within the framework of the existing curriculum.

4.2. Equally importantly, the teaching of the arts of the other cultures would benefit if they were made examination subjects. Given an examination-orientated system of education, this is the only way in which these arts will acquire the status they deserve. Even within the existing framework, more use could be made of CSE Mode 3.

4.3. The problem of finding suitably qualified teachers and examiners is considerable, but not insuperable given a) the will and b) some flexibility on the part of education authorities. Wherever suitably qualified teachers can be found, more use could be made of S.I.I. to facilitate their employment, where necessary on a peripatetic basis. In the meantime much groundwork could be done in schools by accepting more artists-in-residence, who can be located through organisations like Regional Arts Associations and Community Relations Councils.

4.4. The introduction into schools of the arts of ethnic minorities living in Britain, as well as of the arts of other cultures, should not be seen as some passing educational fad, but recognised for what it is: one of the simplest and yet most fundamental and far-reaching means of underpinning the foundations of a society that has become in the course of a single generation, both multi-racial and multi-cultural. The difficulties for society in adjusting to this fact are evident on every side. The changes proposed in this paper would have consequences which extended far beyond the classroom, and which would begin to take effect within a very short time.

List of those attending the Projects & Prospects - role of the visual arts in multicultural education conference, on Friday May 16th 1980, at the Faculty of Education, Birmingham Polytechnic.

MAUREEN BANTAN: Weld Arts Project, BIRMINGHAM

KEN BARBER: Ulster Polytechnic

MAURICE BARRATT: Schools Council, LONDON

PAUL BARTLE-JENKINS: Multicultural Education Centre, BRISTOL

C S CHAN: Sidney Stringer School, Cox Street, COVENTRY

PATRICK CLARK: Art Department, Birmingham Central Library

DAVE CORBETT: Holyhead School, BIRMINGHAM

CHRIS DAVIES: Midlands Arts Centre, BIRMINGHAM

TREVOR DENNING: School of Art Education, Birmingham Polytechnic

PETER DORMER: Times Educational Supplement, LONDON

ROSEMARIE FLEMONS: Art Teacher, BIRMINGHAM

GEOFF GOULDING: Smethwick Hall Boys School, Warley, W. Midlands

GRACE HALLWORTH: Hertfordshire Library Service

AUGUSTA HAMLIN: Art Teacher, BIRMINGHAM

E. HART: Inspectorate, City of Birmingham

MAURICE HOBBS: Multicultural Education, Faculty of Education Birmingham Polytechnic, BIRMINGHAM

JENNY HUGHES: Visual Aids Department, Birmingham Central Library

R A J HUGHES: SHREWSBURY

DOROTHY JUKES: BIRMINGHAM

M A KHAN: Inspectorate, City of Birmingham

GILLIAN KING: Pottery Cultures Project

ALAN LEARY: Marsh Hill School, BIRMINGHAM

ERROL LLOYD: Art & Designer, LONDON

DEBORAH LOEB: Community Projects Foundation, LONDON

HELGA LOEB: Pottery Cultures Project

ARTHUR McHUGH: Aston and Handsworth Institute of Further Ed. BIRMINGHAM

JOHN McKENZIE: Senior Education Officer, Commonwealth Institute, LONDON

RASHIDA NOORMOHAMED: Birmingham Community Relations Council

JANE PEIRSON-JONES: Archaeology Department, Birmingham Museum and Art Gallery

MAL PHILLIPS-BELL: AFFOR, Lozells Social Development Centre, BIRMINGHAM

ALIX RAMMAGE: Pottery Cultures Project

MARTIN REWCASTLE: The Whitechapel Gallery, LONDON

GEOFF ROBSON: HMI, BIRMINGHAM

FAY RODRIGUES: Minorities Arts Advisory Service, LONDON

A J ROSE: HMI

PHIL SLIGHT: Pottery Cultures Project

IVAN SOKOLOV: Fair Play for Children, LONDON

NICK STANLEY: Pottery Cultures Project

MARTIN STEPHENS: Trinity Arts, BIRMINGHAM

ANN TABER: National Association for Multicultural Education

KEITH TOMKINSON: Golden Hillock School, BIRMINGHAM

JOHN TYRELL: Multicultural Resource Unit, BIRMINGHAM

ELEANOR VEIGAS: Education Department, Birmingham Museum & Art Gallery

BRIAN WANG: Merseyside Chinese Community Services, LIVERPOOL

DAVID WELLINGS: Pottery Cultures Project

GRAHAM WINFIELD: Westminster Junior School, BIRMINGHAM